

146966

R.M.

THE **SMUGGLERS'**

A COMIC OPERA IN TWO ACTS

LIBRETTO BY
WILSON VANCE

MUSIC BY
JOHN PHILIP SOUSA

PHILADELPHIA

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146966
7725S

THE SMUGGLERS.

CAST OF CHARACTERS.

TITO.....	Baritone.
MATEO.....	Bass.
ENRIQUE.....	Tenor.
STUBBS.....	Tenor.
CAPTAIN OF THE GUARD.....	Baritone.
VOLANTE.....	Soprano.
QUEEN OF THE SMUGGLERS.....	Contralto.

The scene is laid in the mountain fastnesses of Spain.

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THE SMUGGLERS

A COMIC OPERA IN TWO ACTS

Written by WILSON VANCE

Composed by JOHN PHILIP SOUSA

OVERTURE.

Tempo morziale.

The musical score for the Overture of "The Smugglers" is presented in five systems of music. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The key signature is consistently B-flat major (two flats) throughout all systems. The time signature is 2/4. The tempo is marked as "Tempo morziale".
System 1: Starts with a dynamic of *mp*. The melody consists of eighth-note patterns. The vocal line includes the lyrics "cen - - - do." followed by "a poco." and another "a poco.". The bass line provides harmonic support.
System 2: The dynamic changes to *cres* (crescendo), followed by "cen - - - do." and "a poco." The bass line features eighth-note chords.
System 3: The dynamic shifts to *pp* (pianissimo). The melody continues with eighth-note patterns. The bass line consists of eighth-note chords.
System 4: The dynamic is *mf* (mezzo-forte). The melody and bass line continue their eighth-note patterns.
System 5: The dynamic is *mf*. The melody and bass line conclude the piece with eighth-note patterns.
The score uses various musical markings including slurs, dots, and dashes to indicate performance techniques like legato and staccato.

ff

mf

p

cres. *a poco.*

Andante cantabile.

f *p*

p

The Smugglers.

The musical score consists of five staves of piano music. The top staff uses treble and bass clefs. The second and third staves use only the bass clef. The fourth and fifth staves use only the treble clef. The music includes dynamic markings such as *pp*, *rall.*, *ten-*, *do.*, *a tempo.*, *ff*, *p*, *f*, and *rall.*. The tempo is indicated as *Allegretto brillante.*

pp *rall.* *ten-* *do.* *a tempo.*

ff *p* *f* *p* *rall.*

Allegretto brillante.

Accellerando.

Maziale maestoso.

The Smugglers.

7

Treble Clef
Bass Clef
Key Signature: One Flat
Key Signature: One Sharp
Tempo: mp
Tempo: p

Treble Clef
Bass Clef
Key Signature: One Flat
Key Signature: One Sharp
Tempo: f
Tempo: ff

8va.....

Treble Clef
Bass Clef
Key Signature: One Flat
Key Signature: One Sharp
Tempo: ff
Tempo: ff

8va.....

Treble Clef
Bass Clef
Key Signature: One Flat
Key Signature: One Sharp
Tempo: ff
Tempo: ff

Allegro.

mf

Treble Clef
Bass Clef
Key Signature: One Flat
Key Signature: One Sharp
Tempo: mf
Tempo: mf

Treble Clef
Bass Clef
Key Signature: One Flat
Key Signature: One Sharp
Tempo: mf
Tempo: mf

The Smugglers.

The musical score consists of six staves of music. The top two staves are for the treble clef part, and the bottom four staves are for the bass clef part. The music is in common time, with a key signature of one flat. Measure 8 starts with eighth-note patterns in the treble staff, followed by eighth-note chords in the bass staff. Measure 9 continues with eighth-note patterns, with a dynamic change to *p* (piano). Measure 10 features eighth-note chords in the bass staff. Measure 11 shows eighth-note patterns in the treble staff. Measure 12 contains eighth-note chords in the bass staff. Measure 13 begins with a dynamic *Presto*, followed by eighth-note patterns in the treble staff. Measure 14 concludes with eighth-note chords in the bass staff. Performance instructions include *8va* (octave up) and *loco.* (locally). The score ends with the title "The Smugglers." at the bottom.

THE SMUGGLERS.

ACT 1.

SCENE.—Mountain—rocks at back, glen—platform at back leading right and left, masked by set rocks. Cave at 2 E. L. opening, masked by vines etc. Rude benches etc. Smugglers grouped about stage.

CHORUS, “Smugglers we.”

No. 1.

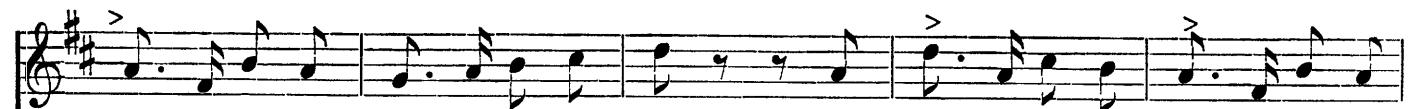
Allegretto Brillante.

CURTAIN.

Sopranos and Altos.

Smug-glers we! We care - ful-ly Pa - rade ourselves where none may see! In moun - tain glade, 'Neath
Tenors.

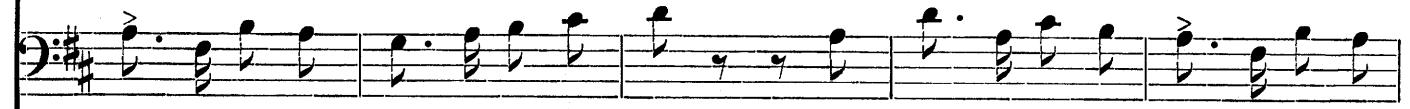
Smug-glers we! We care - ful-ly Pa - rade ourselves where none may see! In moun - tain glade, 'Neath
ff > Basses.



low'-ring shade, We sing our tryst-ing glee. For smug-glers we; We care-ful-ly Pa.



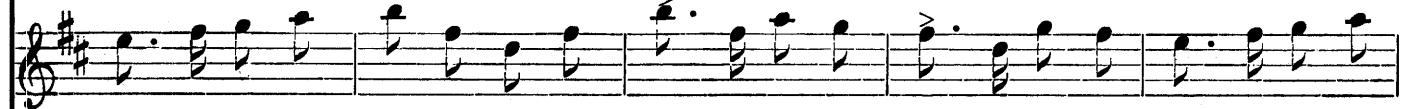
low'-ring shade, We sing our tryst-ing glee. For smug-glers we; We care-ful-ly Pa.



rade ourselves where none may see; In moun-tain glade, 'Neath low'-ring shade, We sing our tryst-ing



rade ourselves where none may see; In moun-tain glade, 'Neath low'-ring shade, We sing our tryst-ing





glee. Oh! how brave these cau - tious he - roes;

glee. Brave are we with lone - ly wight, Quak - ing



Of all foes they on - ly fear us; Brave are they with lone - ly

here in dark-some night; Brave are we with lone - ly

The Smugglers.



wight, Quak-ing here in dark-some night, Brave are they with lone-ly wight, When quaking
cres - en - do.

wight, Quak-ing here in dark-some night, Brave are we with lone-ly wight, When quaking

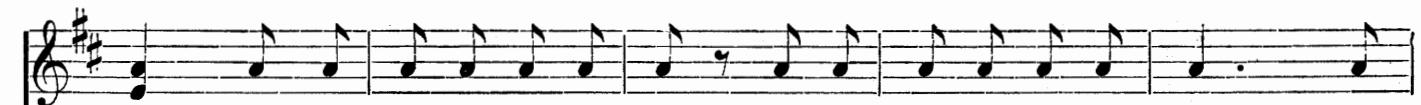


here in dark-some night, Brave are they with lone-ly wight, Quak-ing here in dark-some



here in dark-some night Brave are we with lone-ly wight, Quak-ing here in dark-some

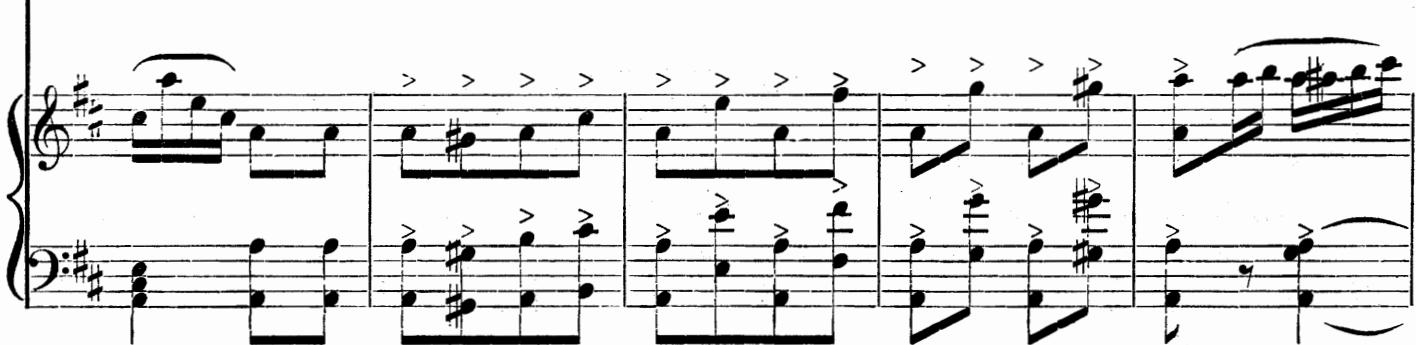




night, Brave are they with lone - ly wight, Quak-ing here in dark-some night, For

ff

night, Brave are we with lone - ly wight, Quak-ing here in dark-some night, For

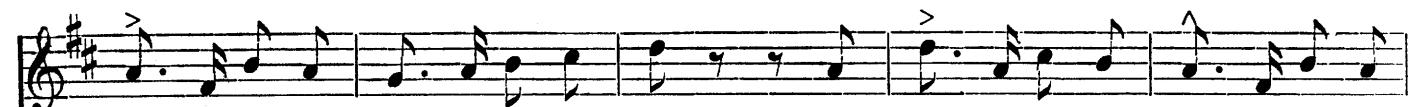
ff

smug - glers we; We care - ful - ly Pa - rade ourselves where none may see ; In moun - tain glade,'Neath



smug - glers we; We care - ful - ly Pa - rade ourselves where none may see ; In moun - tain glade,'Neath





low - 'ring shade, We Sing our tryst-ing glee For smug - glers we! We care - ful - ly Pa -

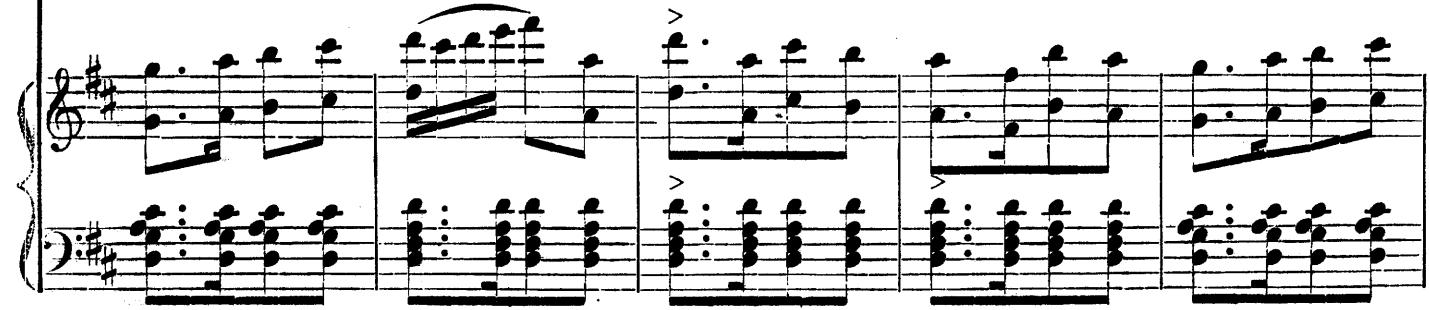
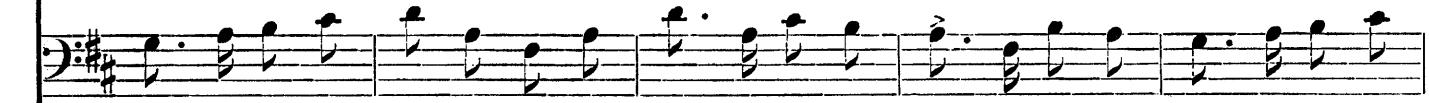
low - 'ring shade, We Sing our tryst-ing glee For smug - glers we! We care - ful - ly Pa -

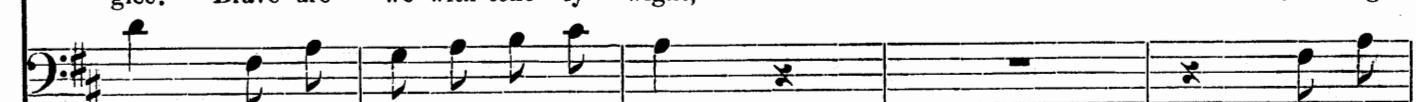
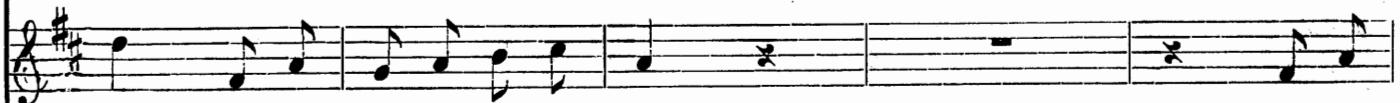


- rade ourselves where none may see! In mountain glade, Neath low - 'ring shade, We sing our tryst-ing

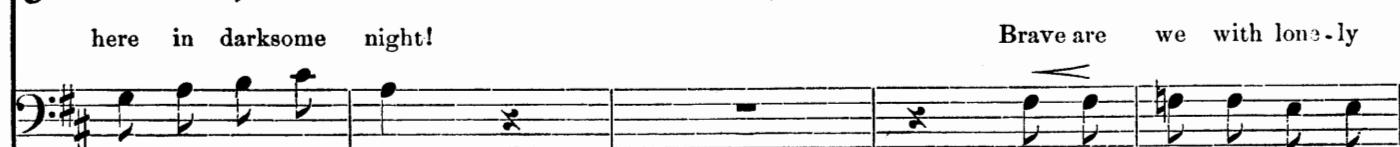
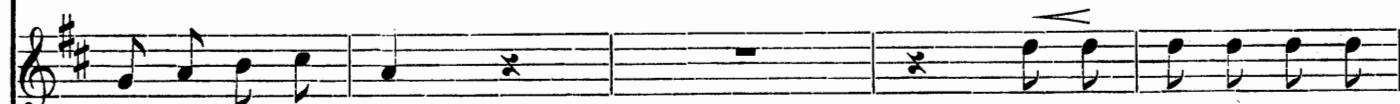
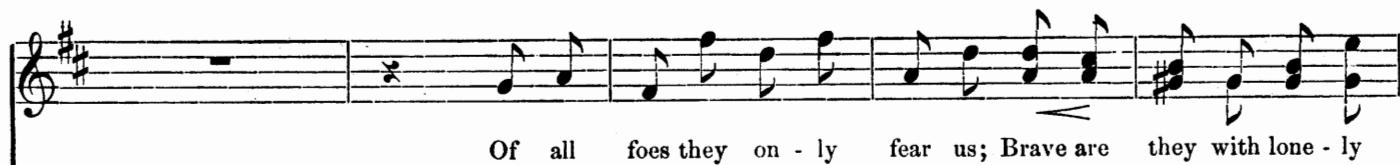


- rade ourselves where none may see! In mountain glade, 'Neath low - 'ring shade, We sing our tryst-ing





p





wight, Quak-ing here in dark-some night, Brave are we with lone-ly wight, When quaking

cres - en - da. a - poco - a poco.

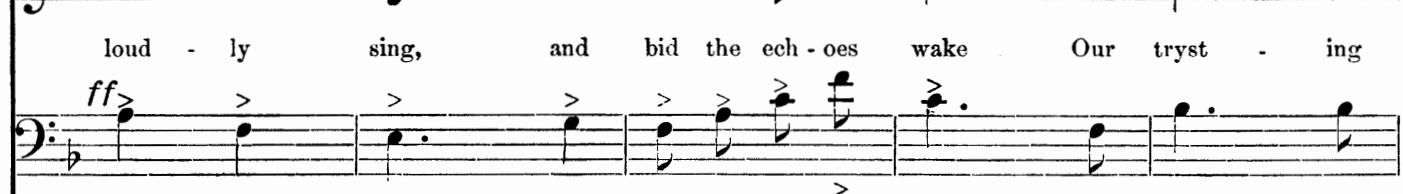
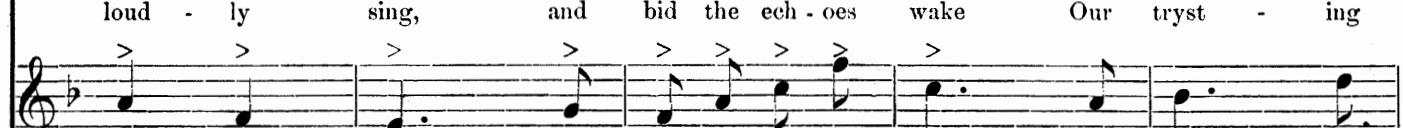
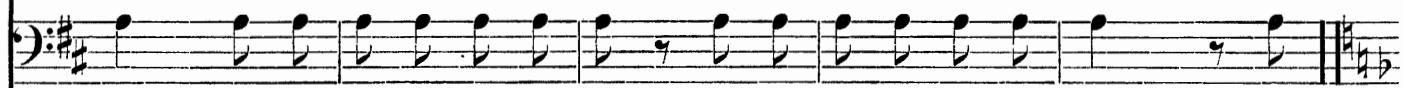
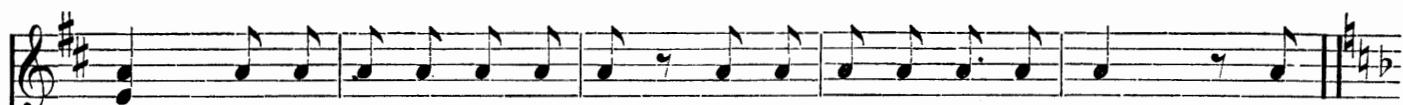
here in dark-some night, Brave are they with lone-ly wight, Quak-ing here in dark-some
p

here in dark-some night, Brave are we with lone-ly wight, Quak-ing here in dark-some

here in dark-some night, Brave are we with lone-ly wight, Quak-ing here in dark-some
p

here in dark-some night, Brave are we with lone-ly wight, Quak-ing here in dark-some
p

here in dark-some night, Brave are we with lone-ly wight, Quak-ing here in dark-some
p



The Smugglers.



Soprano: song;
Alto: The while we take
Tenor/Bass: Our mer - ry leave of



cares and sor - row, free To sing and dance and laugh in jol - li .

cares and sor - row, free To sing and dance and laugh in jol - li .

The Smugglers.

ty Then loud - ly sing, And bid the ech - oes wake Our

ty Then loud - ly sing, And bid the ech - oes wake Our

tryst - ing song; The while we take Our mer - ry

tryst - ing song; The while we take Our mer - ry

leave of cares and sor - rows, free To sing and dance and
leave of cares and sor - rows, free To sing and dance and

laugh in jol - li - ty! Brave are they with lone - ly wight, Quak-ing here in dark-some
laugh in jol - li - ty! Brave are we with lone - ly wight, Quak-ing here in dark-some

night,

pp

night, Brave are they with lone-ly wight, Quak-ing in the dark-some night! For

pp

night, Brave are we with lone-ly wight, Quak-ing in the dark-some night! For

pp

pp

smug - glers we; We care - ful - ly Pa - rade ourselves where none may see; In mountain glade,'Neath

smug - glers we; We care - ful - ly Pa - rade ourselves where none may see; In mountain glade,'Neath

pp

low - 'ring shade, We sing our tryst-ing glee,
Smugglers we; We care - ful - ly Pa -

low - 'ring shade, We sing our tryst-ing glee,
Smugglers we; We care - ful - ly Pa -

f

Staccato.

8va.....

rade our-selves where none may see, In moun-tain glade,'Neath low - 'ring shade, We sing our tryst-ing

rade our-selves where none may see, In moun-tain glade,'Neath low - 'ring shade, We sing our tryst-ing

8va.....

glee, Our tryst-ing glee,
glee, Our tryst-ing glee,

8ea.

ff

glee, Our..... tryst - - ing glee, Our tryst-ing glee, Our.....

glee, Our..... tryst - - ing glee, Our tryst-ing glee, Our.....

(Enter Mateo. 2. E. R.)

tryst - ing glee.

tryst - ing glee.

ff

SCENE.

No. 2.

(MATEO, TITO, QUEEN AND CHORUS.)

Rec.
Mateo.

Tempo moderato.

Si - lence! and to your sta - tions hie, Our Queen her - self is draw - ing

ff

p

Tempo moderato.

(Enter Tito. 2. E. R.)

nigh; Let due de - co - rum rule the scene, Fit wel - come for our much lov'd

ff

The Smugglers.

Tito.

Queen; Make haste! prepare the roy-al way; The Queen will give us speech to-

day. Something she has up-on her mind, Something im-portant I'll be

Tito. Mateo and Tito

bound! The Queen, the Queen, Our

Maestoso. Sop.

Chorus. The Queen, the Queen, Our

Tenors. Basses.

Maestoso.

ff

ff

The Smugglers.

no - ble Queen. Allegretto.
 no - ble Queen. Her subjects, true and loy - al we; We humbly greet with bended knee, She
Allegretto.

comes in robes of aw - ful State, With lov - ing hearts we watch and wait, We watch and wait! The
The

Maestoso. (Enter Queen.)
 Queen! The Queen! Our no - ble Queen!
 Mateo and Tito with Basses.
ff Maestoso.

The Smugglers.

Queen.

Moderato.

Our faith - ful peo - ple, we sa - lute thee,

And beg thee know that in our

bo - som

Is only thought and hope for thee

And for thy welfare; For

Cantabile effetuoso a Andante.

thee we wear the cares of state, And ear - ly rise and sit up late, And bear the roy-al bur-den.

Chorus.

p Not

pp

The Smugglers.

oft - en is a smug-gling band So for - tu-nate as to command Such zeal beyond all guerdon.

Queen. Rec.

Let si-lence be commanded, We'd make a pro-cla - ma-tion!

Mateo and Tito.

Mateo. Tito.

Let silence reign, While we proclaim Our noble Queen's good pleasure! Hush! hush!

The Smugglers.

Chorus.

Queen.

ff Hush!
Tutta forte.

Our sub - jects all
Moderato Pesante.

List to your Queen; We find it meet And

*rall.*Chorus. (*Sensation.*)

Queen - ly too That we should take a hus - band— That she should take a hus-band.

tr

Queen.

You need a king; The cares of states Too hea - vy are For

Chorus.

wo - man weak. Then list - en to our roy - al procla - mation— Then list - en to the roy - al procla

tr

mation.

The Fates have writ, in signs mysterious,
And three times have the cards confirmed it,
The stranger who first falls a prey
To this, our gallant band,
Your Queen will wed !

Enough ! 'Tis said !

p

f

rall.

Allegro con brio.

ff

Mateo. Tito. Men.

Our Queen would have a husband ! Quite right ! Quite

p

ff

Mateo. Tito. Men. Mateo.

right ! And who so suit - ed for ler as I ? As I ? As I ? He

3

p

>

The Smugglers.

Tito. Men.

Mateo.

must not be a stranger. Oh! no, Oh! no, Oh! no, Of that there's lit - tle

Tito.

Mateo and Tito.

dang- er. Oh! no, Oh! no, I quite a - gree, most no - ble Queen, that

Chorus.

Ha! ha! Ha! ha!

Oh! no!

you should haste to mar - ry. On bended knee your slave you see, I beg you will not

You should haste to mar - ry Ha! ha! Ha! ha! we beg you will not

The Smugglers.

tar - ry, I quite a - gree most no - ble Queen, That you should haste to
 tar - ry, We quite a-gree, most no - ble Queen, That you should haste to

p *f*

mar - ry; On bended knee, your slave you see, I beg you will not tar - ry!
 mar - ry; On bended knee, your slave you see, We beg you will not tar - ry.

The Smugglers.

Queen.

Two of-fers in a sin-gle breath,
In-deed 'tis lav-ish
mf

for - tune, The mem - o-ry will last till death Shall

Mateo and Tito.

draw the sa - ble cur-tain!

Allegro bravura con spirito. My for - tune and my
f ff

heart, and all I have on earth, I of - fer, To prove my love The

The Smugglers.

Queen.

stars I call, My all I free - ly prof - fer, my all I free-ly prof-fer! Your

p

Mateo and Tito.

for - tune and your hearts and all? Now that is what I handsome call! To

prove my love the stars I call, My all I free - ly prof - fer, My

Queen.

all I free-ly prof-fer! You are too kind, I must decline, You real-ly must ex- cuse me!

ff

pp

ff

The Smugglers.

SONG, "The widow's life 's a lonely one."

No. 3.

Queen.

1st. VERSE. The wid-ow's life's a morn-ing breaks both

*Allegretto.**p**ff**p*lone - ly one; Poor weak de-fence-less creat-ure, The sad - dest lot be -neath the sun With
bleak and cold, How sad she must de - ny her, The lux' - ry of a lov - ing scold, As tono re - deem - ing feat - ure. The widowed home, like a des -ert gray, Is mo - not - on - ous - ly
who shall make the fire! She longs for a man who'll be in the way, And keep her tongue in*mf*dole - ful; No one to love, the live - long day When with love's she's heart and soul - ful!
prac - tice, Who'll swear at the cook, the milliner pay And for - get the wat - er tax - es!

• The Smugglers.

2d VERSE. The
3d VERSE. When the wid - ow thinks of the

charms all gone, Of life and joys which comprise it, She has no resource but to sit her down, While her

love - ly eyes she cries out. No more for me this lone-ly life Of sorrows, sadness, dan-ger, My

hand I will, be - stow up-on, Some luck- y, handsome stranger !

The Smugglers.

SCENE AND SOLO, "When the storms of life."

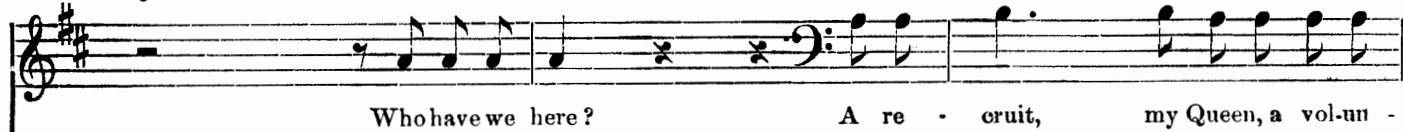
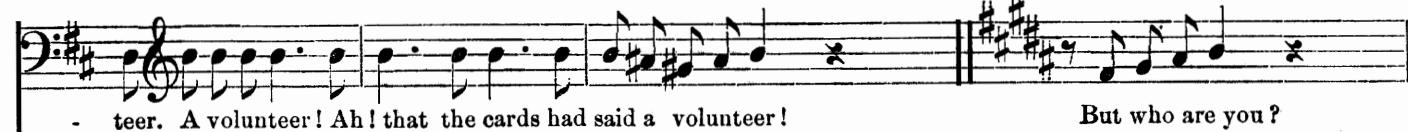
No. 4.

(Enter Enrique, Mateo and Tito.)

Allegro con fuoco.

Queen.

Mateo.

Queen. *Andante con sentimento.**Allegretto brilliant.*

Enrique.



What can you do?

Most gracious Queen,

I have been wronged!



The Smugglers.

Tito.

Enrique.

Revenge I seek!

Revenge he seeks! And that I'll have, And

Moderato bravura.

that - - - I'll have! Oh! when the storms of life blow

rall. f pp p

fierce and wild, And the waves rise high to drag you down, When your

heart is torn and your faith beguiled, And love sits cold which erewhile smiled, Take the

p

pledge of Death and spurn The Fate would bid you turn, For the
 world has nought, my comrade and my friend, That would weigh against a moment's
 wrong - ful pain; 'Twere but vain to halt, quick, quick, go make an end, Be strong in
 hate kindHeav'n in mer - cy sends, Ere the im - pulse fierce leaves you un -
 rit.
 The Smugglers.

nerv'd a - gain, Clasp your hands, my brave com - pan - ions sworn,
 Come

let "us join in a cru - sade a - gainst man, With Hate and Hell a league we'll

form, With Hate and Hell a

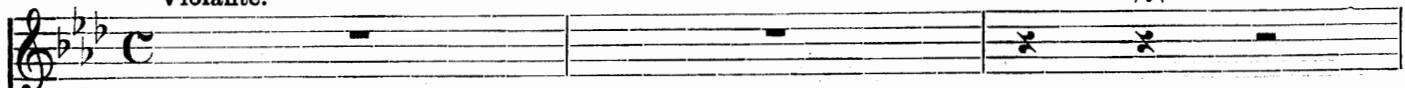
league we'll form,

QUINTETTE, "Ah, Love, kind love!"

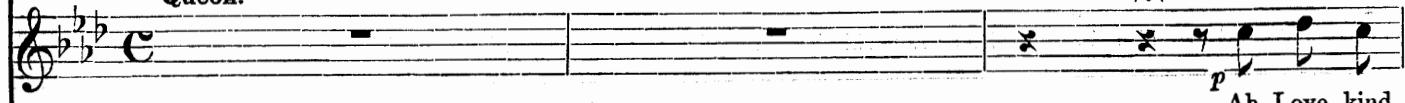
No. 5.

(VIOLANTE, QUEEN, ENRIQUE, TITO AND MATEO.)

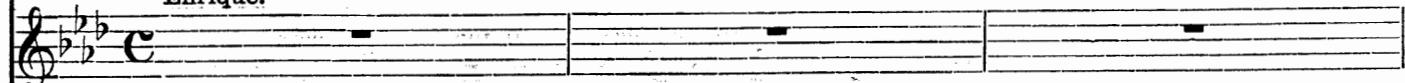
Violante.



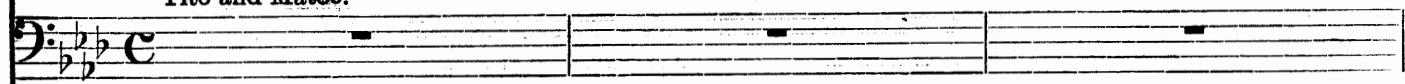
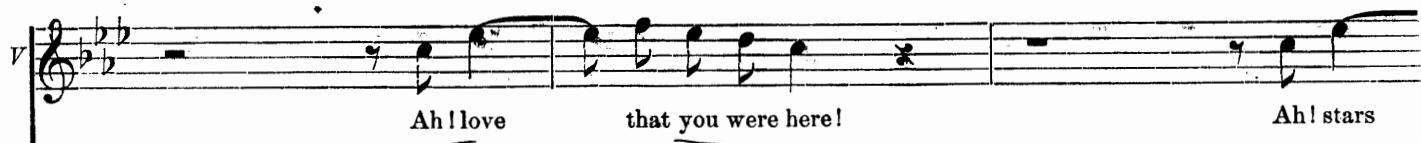
Queen.



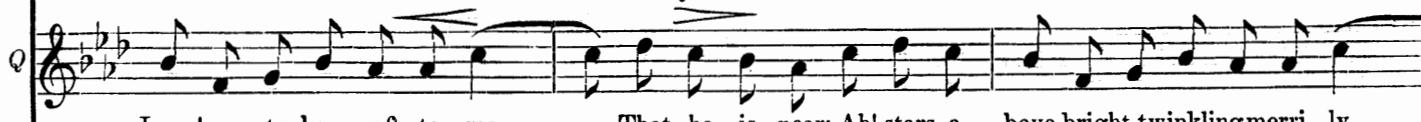
Enrique.



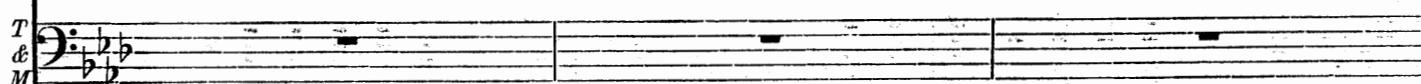
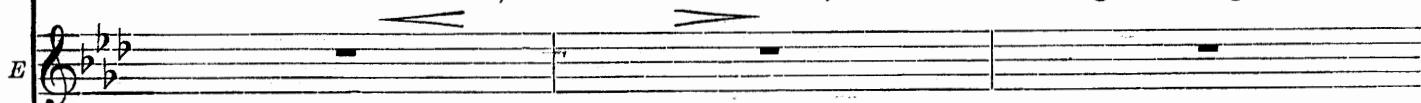
Tito and Mateo.

*Andante con sentimento.*

Ah! love that you were here! Ah! stars



Love! some to-ken waft to me, That he is near; Ah! stars a - bove bright twinkling merri - ly



The Smugglers.

v Lead him but here! Ah, Love, kind Love! Ah, Love, kind Love! Some to - ken

Q Lead him but here! Ah, Love, kind Love! Ah, Love, kind Love! Some to - ken

E - - -

T Mateo. (To Tito.) Tito. (To Mateo.) Mateo. Tito.

M The cards have said, To our chagrin, That she's to wed The first run in!

p waft to me That he is near! Ah, Love, kind Love!..... some to - ken

waft to me That he is near! Ah, Love, kind Love!..... some to - ken

E - - -

Mateo. Solo.

The first man that's run in, To our chagrin, pp The cards have said,

p

V waft to me, Ah, Love, kind Love! Some to-ken waft to me, Ah, Love, kind

Q waft to me, Ah, Love, kind Love! Some to-ken waft to me, Ah, Love, kind

E - - - -

T To our cha-grin, That she's to wed, The first run in, Ah, Love, kind

8va.....

M *8va.....*

8va.....

Love! Ah, Love, kind, Love! Some token waft to me, That he is near, that he is
cres.

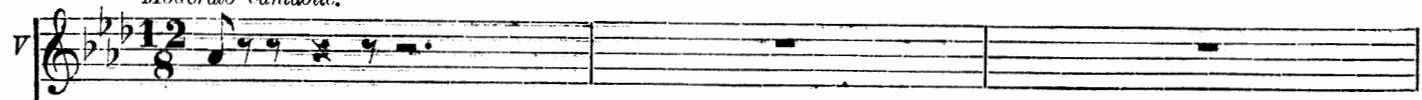
Love! Some to - ken waft to me, That he is near, that he is

Love! Some to . ken waft to me, That he's not near, that he's not

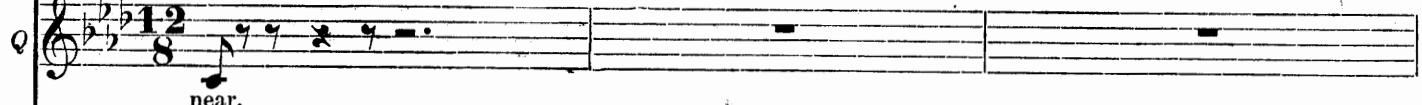
Love! Some to - ken waft to me, That he is not

pp

Moderato cantabile.

V 

near.

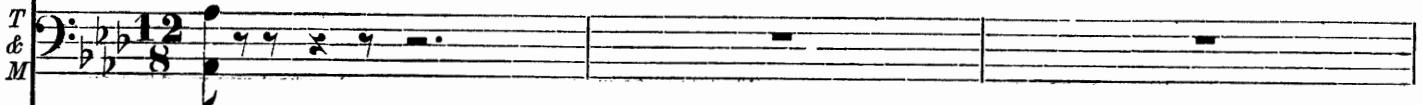
Q 

near.

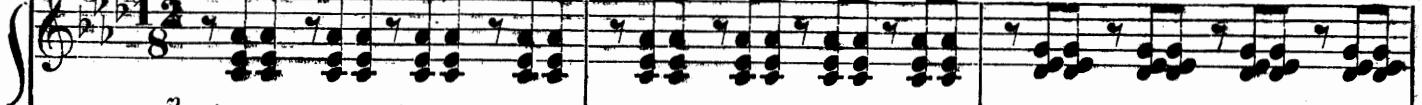
E 

Dolce.

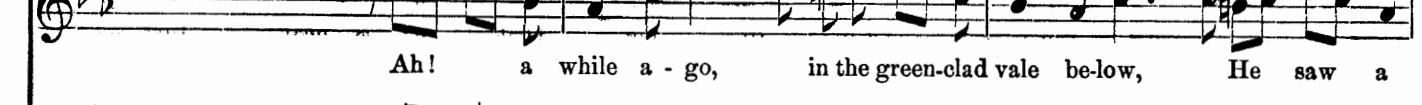
while a - go, in the green-clad vale be-low, I saw a man who hid when I came near, Who

T & M 

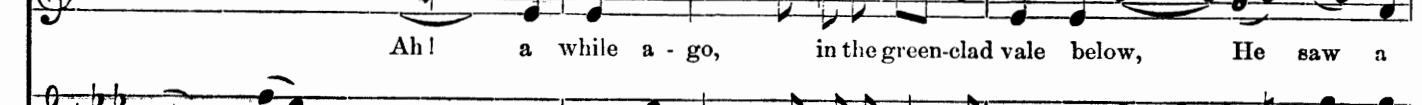
near



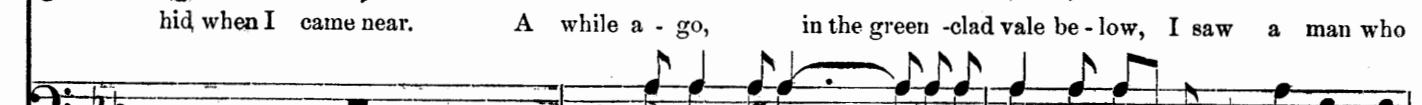




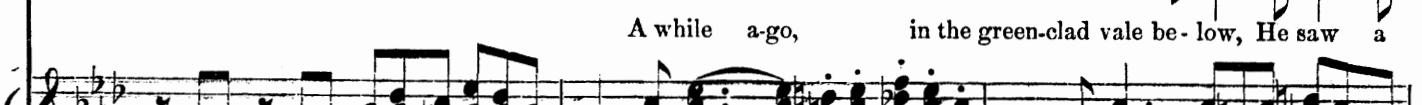
Ah! a while a - go, in the green-clad vale be-low, He saw a



Ah! a while a - go, in the green-clad vale below, He saw a



hid when I came near. A while a - go, in the green - clad vale be - low, I saw a man who



A while a-go, in the green-clad vale be - low, He saw a



mf



The Smugglers.

V man who hid when he drew near, But a short hour a

Q man who hid when he drew near.

E man who hid when I drew near, 'Twas but a short hour a-go, in the
rit. a tempo.

T M man who hid when he drew near, Did you hear? 'Twould appear, He is near.

cres. rit. a tempo.

This section contains eight staves of musical notation for voice and piano. The voices sing in unison. The piano accompaniment consists of bass and treble staves. The vocal parts enter at different times, with some parts appearing only in certain measures. The piano part features eighth-note patterns and chords. Measure 1 starts with the vocal line. Measures 2-3 show the piano's bass line. Measure 4 introduces the vocal line again. Measures 5-6 show the piano's bass line. Measure 7 introduces the vocal line again. Measure 8 concludes with a piano coda.

go,..... But a short hour a-go,..... It

cres. molto.

But a short hour a-go, But a short hour a-go, It

green-clad vale be-low, 'Twas but a short hour a-go, In the green-clad vale be-low, It

But a short hour a-go, But a short hour a-

cres. molto.

The Smugglers.

This section contains eight staves of musical notation for voice and piano. The vocal parts continue their entries from the previous section. The piano accompaniment remains consistent with eighth-note patterns and chords. The vocal parts sing in unison throughout this section. The piano part features bass and treble staves. Measures 9-10 show the piano's bass line. Measures 11-12 introduce the vocal line again. Measures 13-14 show the piano's bass line. Measures 15-16 conclude with a piano coda.

v was an hour a - go, In the green - clad vale be - low, He saw a man who hid when he drew
 ff was an hour a - go, In the green - clad vale be - low, He saw a man who hid when he drew
 E was an hour a - go, In the green - clad vale be - low, I saw a man who hid when I drew
 T & M go, In the green vale below, In the green vale below, He saw a man who hid When
 near, When he drew near; On his back he had a queer shaped pack,
 near, When he drew near; On his back he had a pack,
 near, When I drew near; Upon his back he had a queer shaped pack, a queer shaped pack Up-on his
 he, When he drew near, He had on his
 The Smugglers.

V
On his back he had a queer shaped pack, Up - on his back he had a

Q
On his back he had a pack, Up - on his back he had a

E
back, he had a queer shaped pack, a very queer shaped pack, Upon his back he had a

T & M
back. A very queer pack, Such a very queer

ver - y queer shaped pack, And must be now not ver - y far from here, Not far from here.

ver - y queer shaped pack, And must be now not ver - y far from here, Not far from here, Ah, love, kind

ver - y queer shaped pack, And must be now not ver - y far from here, not far from here.

pack, Such a ver-y queer pack, And must be now not ver - y far from here.

V *My love!* Oh! could you but see *My love!*
 Q *Love! I thank thee for this kind to -* *ken you've wafted to me! Oh, Love, kind Love! I thank thee for this kind tok-*
 E *My Love!* Ah! did she but see *My Love!*
 T *Its plain she'll mar -* *ried be,*
 M *But not to*
8va.....

 Oh! could you but know, Oh, Love, kind Love! Oh, Love, kind Love! some token waft to me, When he is
f
 en you've wafted to me, Oh, Love, kind Love! Oh, Love, kind Love! Some token waft to me, When he is
f
 Ah! did she but see A while a - go, in the green vale be-low, I saw a man who hid When I drew
 you nor me, A while a - go in the green vale be-low, He saw a man who hid When I drew
8va.....
f
f
> > >
 The Smugglers.

1

2 rit.

near, Some token waft to me, Dear Love, when he is near,
near, Some token waft to me, Dear Love, when he is near, Ah, Love, kind Love! some token waft to
near, Who hid as I drew near,
near, he hid.
near, Dear Love! could you but hid. It's plain she'll mar - ried

cad.

me, Some token waft, Some . . . to - ken waft, Dear Love!
me, Some token waft, Some . . . to - ken waft, Dear Love!
see, Could you but see, Could . . . you but see Dear, Lovel
be, But not to me, Not to me!

ff

The Smugglers.

BALLAD, "The maiden sat with folded hands."

No. 6.

Andante con expressione.

Violante

The musical score consists of eight staves of music for Violante (Violin) and piano. The Violante part is in treble clef, and the piano part is in bass clef. The key signature is one flat, and the time signature is common time (indicated by '3'). The vocal line begins with 'The' (on staff 1), followed by lyrics in staff 2: 'maid-en sat with fold-ed hands, Her longing eyes brimmed.o'er with tears; "He lin-gers long in'. The piano accompaniment features sustained notes and chords. The vocal line continues in staff 3: 'dis-tant lands, And leaves me prey to anx-iou-fears, And leaves me prey to anx-iou-fears! He thinks not of the maid he swore To love through life, ah! fall-ing tears; His'. The piano part includes dynamic markings like 'pp' (pianissimo) and 'rall.' (rallentando). The score concludes with 'The Smugglers.' at the bottom.

The Smugglers.

gai - ly spo - ken fare - well tore The breast which held no jeal - ous fears, His

rall.

day she vain - ly seeks his grace, By day she vain-ly seeks his grace. He

lit - tle cares how deep the smart His ab - sence gives her lov - ing heart. Sure

p

he would come could he but see Her wail his absence hopeless - ly, Sure

pp

he would come could he but see Her wail his absence hope-less - ly!

f

pp

The Smugglers.

DUET, "Come to these arms that long to hold thee."

No. 7.

Enrique. Rec.

ff

Tis I, En - ri-que!

Allegro Impetuoso.

Come to these arms that long to hold thee,

Staccato.

Come to this heart, tis thine for - ev - er, Let me once more, dear

love en - fold thee Close with a clasp, to leave thee nev - er

The Smugglers.

Sad are the hours when we are par - ted, Dark - en'd the day when

thou'rt not near, Ah! bit - ter my life half brok - en heart - ed!

Violante.

Fill'd is my breast with gloom and fear! Thus to thy arms, and

p

ne'er to leave them, Thus to thy heart, my hav'n, my home,

Look in my eyes, look and be - lieve them, Do they not tell thee, dear

love I come? Gone is the night, swift comes the morn - ing,

Bright shines the sun, all cloud - less the sky! Thus heart to heart, all the

world scorn - ing, With love thus we'll live, lov - ing we'll die!

V. f
Come to these arms that long to hold thee, Come to this heart, 'tis

E. f
thine for - ev - er, Let me once more, dear love, en - fold thee,

Bass. f
Close with a clasp, to leave thee nev - er, Sad are the hours when

The Smugglers.

we are part - ed, Dark - en'd the day when thou'rt not near, Ah!

bit - ter my life half brok - en - heart - ed! Filled is my breast with

gloom and fear! Nev - er to leave, My hope and home, Look in my

Come to my arms, Come to my heart, Look in my

eyes, look and be - lieve, Do they not tell thee, love, I come, Nev - er to
 eyes, look and be - lieve, Do they not tell thee, love, I come, Come to my arms,
 leave my hope and home? Look in my eyes, look and be - lieve, Do they not
 Come to my arms.

tell thee, love, I come?
 ff ff

The Smugglers.

SONG, "I've leaped and I've climbed like a blawsted goat."

No. 8.

Allegretto con moto.

2

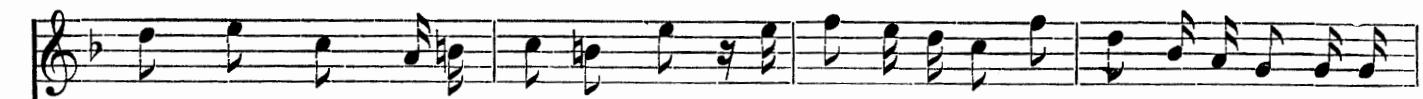
pp

Stubbs.

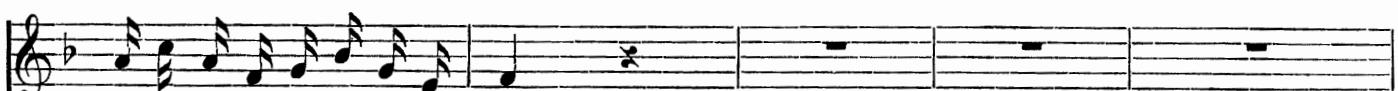
I've leap'd and I've climb'd like a blawst - ed goat, I've

worn out my shoes, and I've ruin'd my coat, I've lost my way, like - wise my breath, I've

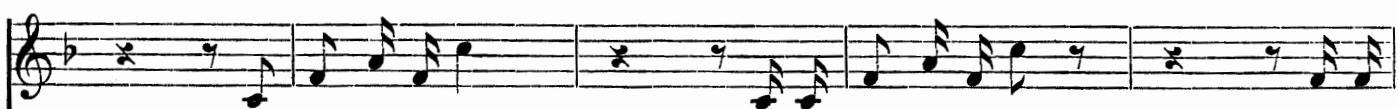
The Smugglers.



caught a cold, had a call from death, Oh! hap - py I'd be, and think it a treat, If this



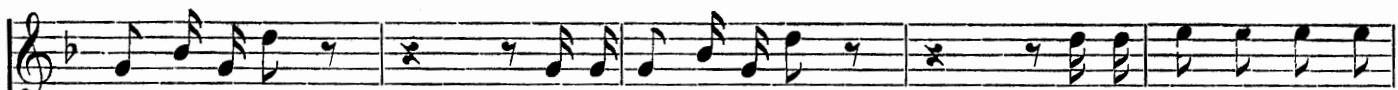
spec - u - la - tive journey was com - plete.



I've come here, you know,

from the love of the arts,

For some



fine pho-tographs

of these wild foreign parts;

And I fear my zeal has



The Smugglers.

been misplaced, In view of the many great dangers I've faced, And when I die they will serve me but ill, If my

fame does not this world resounding fill.

It al - ways was so, I'm prepared to admit, As a fact that's conceded, viz., namely, to wit, That such

ar - tistic genius as I hold in my breast, Must endure hard raps, must be put to the test! But I



can - not help saying, if permit - ted to speak, Though the soul is willing, still, the flesh is weak.



I don't like the people

I

tr



find a - bout here,

They talk in a gibberish,

dam - na- bly queer;

tr

tr



And I think I can say with per - fect good taste, That the land a - bout here is a

tr ff

ff



sheer howling waste! Now what is the use of high hills like these, When if they were flatter they'd much better

please? When they might be flat with just

as much ease! Now what is the use of high hills like these, When if

they were flatter they'd much better please?

The Smugglers.

64
QUINTETTE AND CHORUS.

No. 9.

(VIOLANTE, QUEEN, MATEO, TITO, STUBBS AND CHORUS.)

Moderato.

Queen. Rec.

It matters not, the Fates have spoken, my word is pledged, It
a tempo.

Moderato.

p

can't be broken!

You are too late, the priest has spoken, My word is pledged, It can't be broken, I
a tempo.

can't be yours by that same to - ken, For I'm wear-ing now the mat - ri - mo - nial

Queen. (aside.)

Mateo. (to Stubbs.)

yoke! He hes-i-tates the step to take!

You seem to think it all a joke!

The Smugglers.

Allegretto Brillante.

Stubbs.

The musical score consists of two staves. The top staff is for the voice, starting with a rest followed by a melodic line. The bottom staff is for the piano, showing harmonic support with bass and treble clef staves. The music is in 2/4 time, with a key signature of four sharps. The vocal part begins with "I could un - der - stand the", followed by lyrics about capture and rapture. The piano part features eighth-note chords and sixteenth-note patterns. The vocal line continues with "won your bloom-ing heart; And I hope you do not real - ly Think I am so aw - ful", followed by "veal - ly! As not to see how fa - mous - ly you've play'd your lit - tle". The piano accompaniment remains consistent throughout, providing harmonic underpinning.

Allegretto Brillante.

I could un - der - stand the

cap - ture If I could feel the rap - ture Of be - liev - ing that I real - ly had

won your bloom-ing heart; And I hope you do not real - ly Think I am so aw - ful

veal - ly! As not to see how fa - mous - ly you've play'd your lit - tle

part; Chorus.

Rash stran - ger! do not fly us! There's dan - ger if you try us! By

Stubbs.

sign and token the Fates have spoken Our cap - tain you must be! But I'm sure you will ex-

cuse me, When I say your fa - vor does me Al - to - geth - er too much hon - or; I'm

not quite e - qual to't, I'm de - vot-ed to the art-ses, And am in these foreign part-ses On - ly

Chorus.

as an ar-dent stu-dent, That is the way to view't! Rash stran-ger do not fly us, There's

dan - ger if you try us, By sign and token The Fates have spoken, Our cap - tain you must

Violante.



In vain he strug - - gles and would

Queen. *f*

In vain he strug - - gles and would

Stubbs. *f*

You've treat - ed me most kind - ly, . E - ven of - fer'd to go

M. & T. *f*

We've treat - ed you most kind - ly, E - ven said you could go

Chorus. Sop. *f*

be! Rash stranger do not fly us! There's danger if you try us! By sign and to-ken Fates have spoken

Alto. *f*Tenor. *f*

be! Rash stranger do not fly us! There's danger if you try us! By sign and to-ken Fates have spoken

Bass. *f*

V
 go, The Fates re - ply him al - ways
 Q
 go, The Fates re - ply him al - ways
 S
 blind - ly in - to a spec - u - la - tion of a mat - ri - mo - nial
 M & T
 blind - ly in - to a spec - u - la - tion of a mat - ri - mo - nial
 Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and to-ken Fates have spoken
 Our chief you must be! Rash stranger do not fly us, There's danger if you try us, By sign and token Fates have spoken

no, In vain he strug - - gles and would
 no, In vain he strug - - gles and would
 sort, And to height - en the a - muse - ment, Have of - fer'd as in-

sort, And to height - en the a - muse - ment, Have of - fer'd as in-

Our chief you must be, Rash stranger do not fly us, There's danger if you try us, By sign and token Fates have spoken

Our chief you must be, Rash stranger do not fly us, There's danger if you try us, By sign and token Fates have spoken

Our chief you must be, Rash stranger do not fly us, There's danger if you try us, By sign and token Fates have spoken

V go, The Fates re - ply him, and de - ny him, Answ'ring always no!

Q Rec.

The

S duce - ment To make me King and cap - tain with - out a se-ond thought!

M & T duce - ment To make you King and cap - tain, and with - out a se-ond thought!

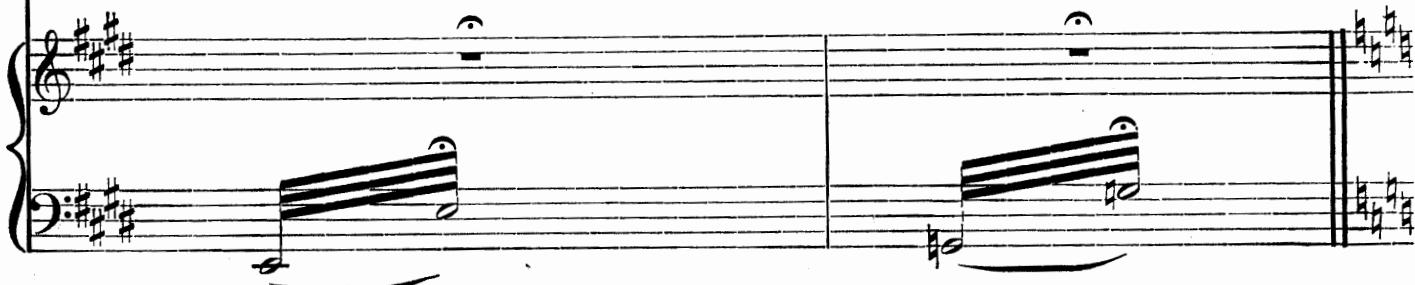
Our chief you must be, Rash stranger do not fly us, There's danger if you try us, Our chief you must be!

Our chief you must be, Rash stranger do not fly us, There's danger if you try us, Our chief you must be!

The Smugglers.



Fates have spo - ken, By sign and to - ken Our King and cap - tain you must be!



Marziale Pesante.



Queen.



'Tis writ in sign mys - te - ri - ous and



strange, Fore - tell - - ing sure the com - ing sud - den



The Smugglers.

change That on this spot a - mong these crags and

rall.

rocks The chief a cap - tive comes,—He comes and

Queen. *pp*

knocks! 'Tis writ in sign mys-te - ri - ous, And strange, for - tell - ing

Stubbs. *pp*

Tito.

'Tis writ in sign mys-te - ri - ous, And strange, for - tell - ing

Mateo. *pp*

sure the com - iug sud - den change, That on this spot a - mong the

S

T

M

sure the com - ing sud - den change, That on this spot a - mong the

rall.

crags and rocks, The chief a cap - tive comes, he comes and knocks!

G

Bass

crags and rocks, The chief a cap - tive comes, he comes and knocks!

Bass

Chorus. Sop.

(Dialogue.)

(Dialogue.)

We hail thee! We hail thee! We hail

Tenor. ff

We hail thee! We hail thee! We hail

Bass. ff

(Dialogue.) Queen. Rec.

(Dialogue.)

(Dialogue.)

thee! Hold! my charming cap - tive, Hold! my plighted hus - band!

thee!

Mateo.

Basses.

By a deed of blood - y daring, By a deed of blood - y daring!

sf p

ff

The Smugglers.

Sop. *Maestoso.* *ff*

A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,

Tenor. *ff*

A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,

Basses. *ff*

A daring deed of blood before He's fit-ted our brave band to lead, The time delays, we'll wait no more,



Bring forth the bloody deed! A dar-ing deed of blood be-fore He's fit-ted our brave band to lead, The



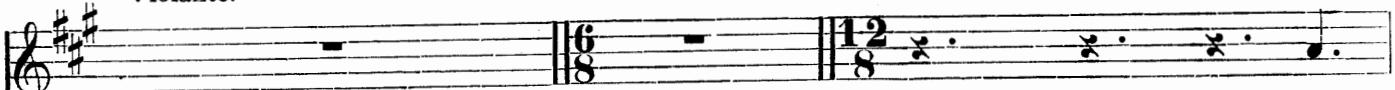
Bring forth the bloody deed! A dar-ing deed of blood be-fore He's fit-ted our brave band to lead, The



Bring forth the bloody deed! A dar-ing deed of blood be-fore He's fit-ted our brave band to lead, The

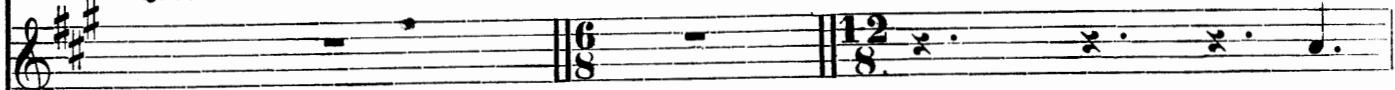


Violante.



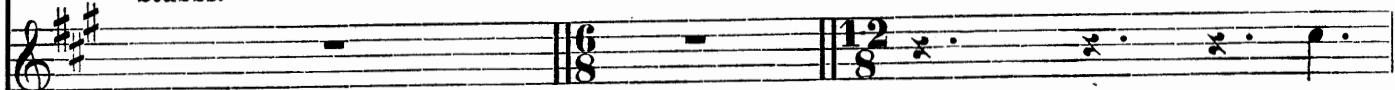
Ah!

Queen.



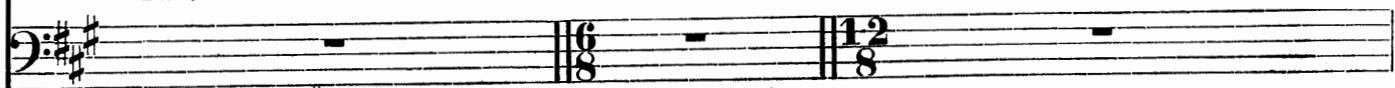
Bring

Stubbs.

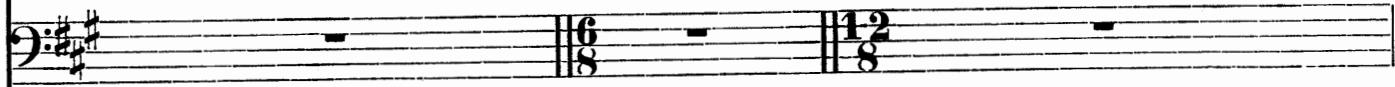


The

Tito.



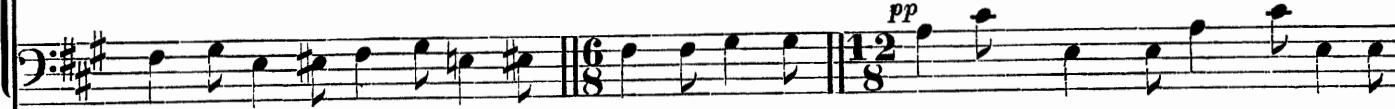
Mateo.



time de-lay, We'll wait no more, Bring forth the blood, A deed of blood, A deed of blood, A

*pp*

time de-lay, We'll wait no more, Bring forth the blood, A deed of blood, A deed of blood, A

*pp**pp*

The Smugglers.

V hear these ruf-fians sing of deeds of blood!

o Ah! hear these ruf-fians sing of deeds of

f forth the fi- ery un-tam'd deed of blood!

s Bring forth the fi- ery un-tam'd deed of

T fates mys-te - ri - ous have writ, The man - date which I

M Bring forth the deed of blood!

M Bring forth the deed of blood!

V deed of blood, A deed of blood, A dar-ing desp'rate deed of blood! A deed of blood, a deed of blood, A

M deed of blood, A deed of blood, A dar-ing desp'rate deed of blood! A deed of blood, a deed of blood, A

B deed of blood, A deed of blood, A dar-ing desp'rate deed of blood! A deed of blood, a deed of blood, A

B The Smugglers.

blood, Their aw - ful deeds of blood, Their aw - ful deeds of blood, Their
 blood, Bring forth the deed of blood, Bring forth the deed of blood, Bring
 can't ig - nore, That we to - geth - er shall be knit, That we to - geth - er shall be knit, When
 Bring forth the deed of blood, Bring forth the deed of blood, Bring forth the deed of blood, Bring
 Bring forth the deed of blood, Bring forth the deed of blood, Bring forth the deed of blood, Bring
 dar - ing des-p'rate deed of blood, Bring forth the fi - ery un-tam'd deed of blood, The damning, desp'rate deed of
 dar - ing des-p'rate deed of blood, Bring forth the fi - ery un-tam'd deed of blood, The damning, desp'rate deed of

v aw - ful, fie - ry, un-tam'd deed of blood! Ah! hear these ruf - fians sing of deeds of
 Q forth the fie - ry un-tam'd deed of blood! Bring forth the fie - ry un-tam'd deed of
 S I have done a dead - ly deed of gore, a deed of gore, The Fates mys - te - rious
 T forth the fie - ry un-tam'd deed of blood, Bring forth the deed of blood!
 M forth the fie - ry un-tam'd deed of blood, Bring forth the deed of blood!
 blood, of blood, A deed of blood, a deed of blood, A deed of blood, a deed of blood, A
 blood, of blood, A deed of blood, a deed of blood, A deed of blood, a deed of blood, A
 basso p

The Smugglers.

blood, Ah! hear these ruf-fians sing of deeds of blood! Their
 blood, Bring forth the fi - ery un-tam'd deed of blood, Bring
 rious have writ The man - date which I can't ig - nore, That
 Bring forth the deed of blood, Bring forth the deed of blood, Bring
 Bring forth the deed of blood, Bring forth the deed of blood, Bring
 daring, des-p'reate deed of blood, A deed of blood, a deed of blood, A daring, des-p'reate deed of blood, Bring
 daring, des-p'reate deed of blood, A deed of blood, a deed of blood, A daring, des-p'reate deed of blood, Bring
 daring, des-p'reate deed of blood, A deed of blood, a deed of blood, A daring, des-p'reate deed of blood, Bring
 The Smugglers.

V aw - ful deeds of blood, Their aw - ful deeds of blood. Their aw - ful, fi - ery untam'd deeds of

Q forth the deed of blood, Bring forth the deed of blood, Bring forth the fi - ery untam'd deed of

S we together shall be knit, That we to-geth- er shall be knit, When I have done a damning deed of

T forth the deed of blood, Bring forth the deed of blood, Bring forth the fi - ery untam'd deed of

M f forth the deed of blood, Bring forth the deed of blood, Bring forth the fi - ery untam'd deed of

Bring forth

forth the fi - ery untam'd deed of blood, The damning desperate deed of blood, of blood, Bring

f forth the fi - ery untam'd deed of blood, The dam'ning desperate deed of blood, of blood, Bring

The Smugglers.

blood, Their fi - ery untam'd deeds of blood, Their daring desp'rate deeds of blood, blood!
fff *ppp*

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

gore, a deed of gore, a deed of gore, a deed of gore, A deed of gore, gore!
fff *ppp*

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

blood, The fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

forth the fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

forth the fi - ery untam'd deed of blood, The daring desp'rate deed of blood, blood!
fff *ppp*

ffff *ppp*

ffff *ppp*

blood,..... Their deeds of blood!

blood,..... The deed of blood!

gore,... A deed of gore!

blood,..... The deed of blood!

blood,..... The deed of blood!

blood,..... The deed of blood!

ff 8va.....

The Smugglers.

TRIO AND CHORUS, "He is a spy."

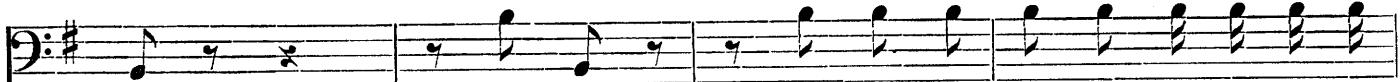
No. 10.

(QUEEN, TITO, MATEO AND CHORUS.)

Tito.

The musical score consists of ten staves of music. The first staff is bassoon (Bass 2), the second is soprano (Treble 1), the third is alto (Treble 2), the fourth is bass (Bass 1), the fifth is soprano (Treble 1), the sixth is alto (Treble 2), the seventh is bass (Bass 1), the eighth is soprano (Treble 1), the ninth is alto (Treble 2), and the tenth is bass (Bass 1). The key signature is A major (two sharps). The time signature varies between common time and 2/4. The vocal parts sing in three-part harmony, with the bassoon providing harmonic support. The vocal parts sing the lyrics: "He is a spy! He is a spy! A traitor base and vile! His treach'rous eye On all things nigh, Pro-claim the traitor style! He wa - ry glanc'd : bout the scene, He e - ven watch'd our no - ble Queen, He will not come a - lone a - gain, He is a sneaking > The Smugglers." The piano part provides harmonic support throughout the piece.

Tito.



spy, Yes! yes! Yes! yes! yes! yes! yes! He is a

Mateo.



No! no! No! no! no! no! no! no! no! He is no



Yes! yes! Yes! yes! Yes! yes! yes! yes! yes! He is a



No! no!



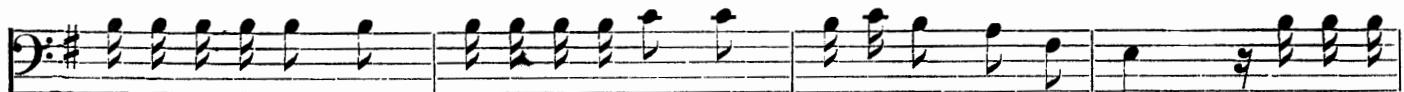
Yes! yes! Yes! yes! Yes! yes! yes! yes! yes! He is a



No! no! No! no! no! no! no! no! no! He is no



The Smugglers.



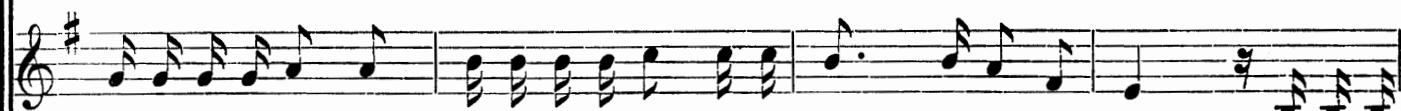
spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no



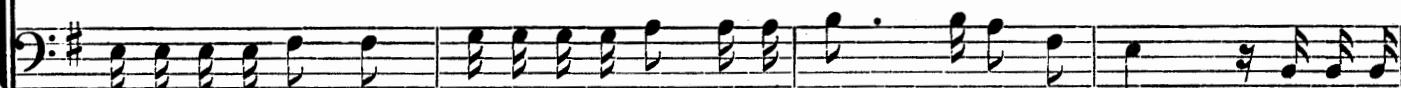
spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's manhood in his eye! Here we swear he shall not die! He is no





spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's manhood in his eye! Here we swear, he shall not die! He is a



spy! He is a spy! Then else why should he fly? De - fend him not, he shall die! He is a



spy! He is no spy! There's man-hood in his eye! Here we swear he shall not die!



spy! He is a spy! Then else whs should he fly? De - fend him not he shall die! He is a



spy! He is no spy! There,s man-hood in his eye, Here we swear he shall not die!



spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a

 He is no spy! He is no spy! He shall not die!

spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a

 He is no spy! He is no spy! He shall not die!

spy! He is a spy! Then else why should he fly? Defend him not, he dies! He is a

 He is no spy! He is no spy! He shall not die!

The Smugglers,

T Bass: #

spy! He is a spy! Then else why should he fly? De-fend him not, he dies!

M Bass: #

He is no spy! He is no spy! He shall not die!

Sop's.

G Treble: #

spy! He is a spy! Then else why should he fly? Defend him not, he dies!

Altos.

G Treble: #

He is no spy! He is no spy! He shall not die!

Tenors.

G Treble: #

spy! He is a spy! Then else why should he fly? Defend him not, he dies!

Basses.

Bass: #

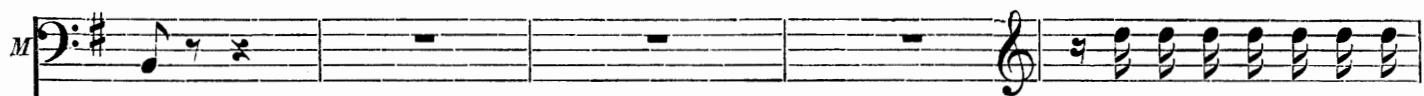
He is no spy! He is no spy! He shall not die!

G Treble: #

Bass: #

He is no spy! His man-ly
 eye Shows he's no trai - tor vile! With courage high He'll do and
 die, If need should call the while! He bold - ly met each friendly glance! He
 took no note of cir-cumstance! With us he takes an hon - est chance, He is no trai-tor
 The Smugglers.

Queen.



spy.

If he's no spy, why did he

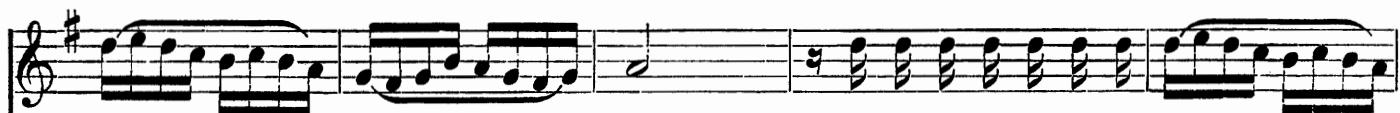
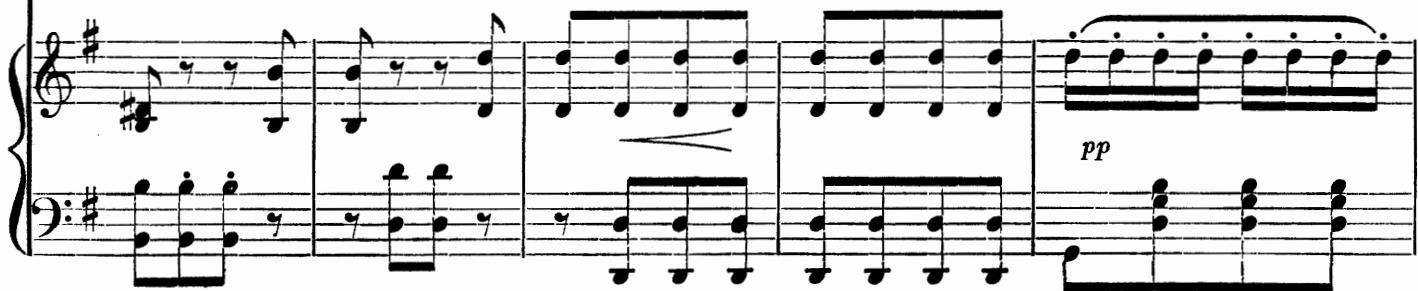
Sopranos and Tenors.

Yes! yes! Yes! yes! yes! yes! yes! yes! yes!

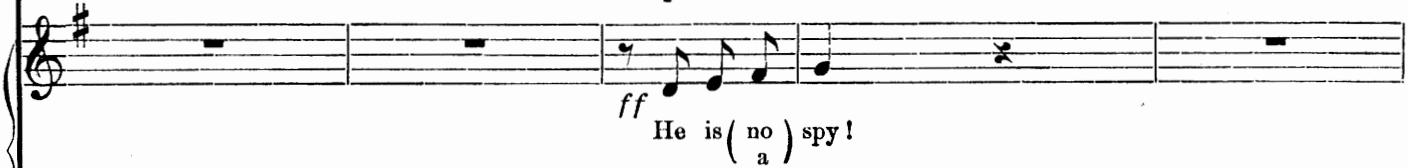
Altos and Basses.

No! no! No! no!

No! no no! no! no! no! no! no!



fly?..... If he's no spy, why did he fly?.....

Sop. and Alto.

He is (no) spy!

He is (^a no) spy!

The Smugglers.

WM. H. KEYSER & CO., MUSIC TYPOGRAPHERS, 921 ARCH ST., PHILADA.

f If he's no spy, why should he fly,....
 He is a spy.....
f He is no spy.....
f He is { no } spy!
 fly? If he's no spy, why should he fly.....
 a sneak - ing spy! He is a spy.....
 no trai - tor spy! He is no spy,
 He is { a } spy, He is { a } spy!

fly?.....

f He is a spy, He is a spy, He is a

.....
f He is no spy, He is no spy, He is no
 (Tenors with Soprano.)

He is {no} a spy, He is {no} a spy, He is {no} a spy, He is {no} a

f > > > > > > >

pp He is a spy!

spy,
p He is a spy!

spy,
pp He is no spy!

spy,
pp He is {no} a spy!

pp He is no spy!

f > > >

1st FINALE, "Rouse thee, and put thine armor on."

No. 11.

QUEEN.

Tempo Marziale.

Rouse thee, and put thine arm - or on!

Wake thee, brave champion of my dreams! Fear thou no man of wo - man born!

MATEO.

They prove them Kings who die for Queens! What though thou fall - est 'neath mor - tal blow,

TITO.

QUEEN.

Q. M. T.
and Chorus.

Thou'l die in strife for no - ble prize! Thy fame the world shall wide - ly know! The

MATEO.

fame of him who man - ful dies! Thy mon - u - ment shall reach the stars!

TITO.

QUEEN.

Q. M. T.
and Chorus.

And grav - en words shall tell the tale! Ah! Heav'n shall hear my earn - est prayers! For

QUEEN.

ah! true cour - age cannot fail!

TITO & MATEO.

Ah! see, his glance serene and brave!

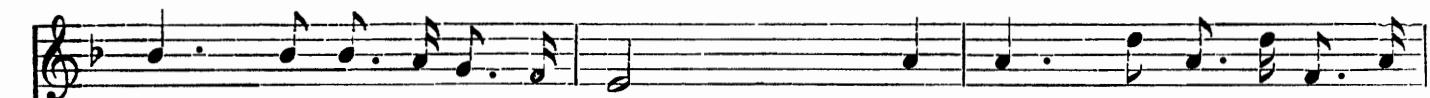
Ah! see, his glance serene and brave!

The eagle dares for spirit brave, He'll conquer, or in Death's pale fold
 The eagle dares for spirit brave, He'll conquer, or in Death's pale fold

STUBBS.

We'll wrap him in a warrior's grave! How cheer- ful-ly they sing of death, The
 We'll wrap him in a warrior's grave!

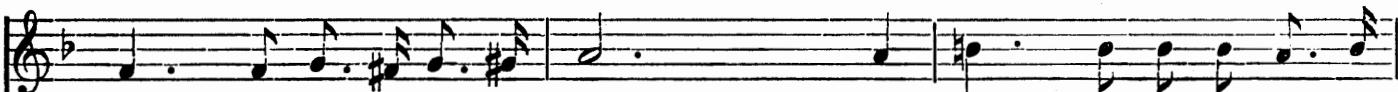
grave, and all that sort of thing; Of fame and gore, and all that stuff, Ap-
 grave, and all that sort of thing; Of fame and gore, and all that stuff



- pro - - pri - ate for smug - gler king ! But what, may I in can - dor



ask, Care I for mon - u - ment so high ? In



glo - - ry's rays to breathless bask ? I've real - - ly no de - sire to

die!
QUEEN.

Chorus. Soprano.

TITTO.

Real - ly, no de - sire to die? Real - ly, no de - sire to

MATEO.

Real - ly, no de - sire to die? Real - ly, no de - sire to

Bass.

STUBBS.

Real - ly, no de - sire to die!

QUEEN.

Soprano.

TITTO.

die? Real - ly, no de - sire to die? Real - ly, no de - sire to

MATEO.

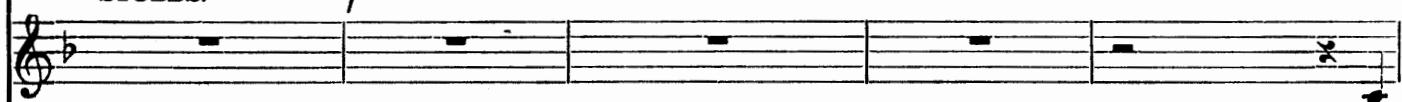
die? Real - ly, no de - sire to die? Real - ly, no de - sire to

QUEEN.



Go thou where Glo - ry waits for thee, While Fame ex - pect - ant-ly sits nigh,

STUBBS.



You're

TITO.



Go thou where Glo - ry waits for thee, While Fame ex - pect - ant-ly sits nigh,

MATEO.



Go thou where Glo - ry waits for thee, While Fame ex - pect - ant-ly sits nigh



die? Go thou where Glo - ry waits for thee, While Fame ex - pect - ant-ly sits nigh,



die? Go thou where Glo - ry waits for thee, While Fame ex - pect - ant-ly sits nigh,

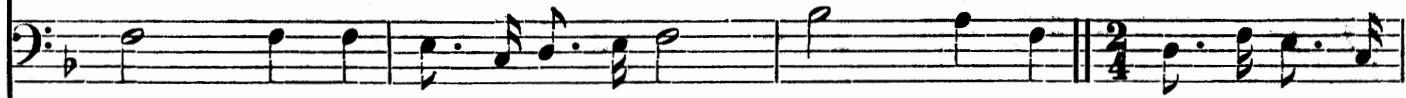
*8va.....*



Or on the field unyield - ing

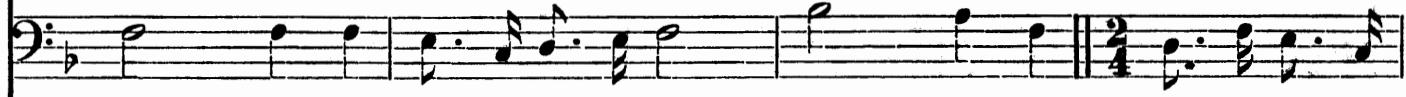


wrong, no Glo - ry waits for me, I've real - ly no de - - sire to



Re - - turn, proud vic - tor, back to me!

Or on the field unyield - ing



Re - - turn, proud vic - tor, back to me!

Or on the field unyield - ing



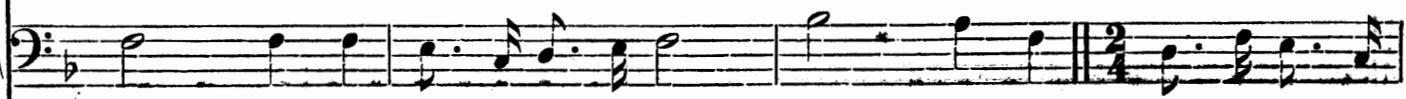
Re - - turn, proud vic - tor, back to me!

Or on the field unyield - ing



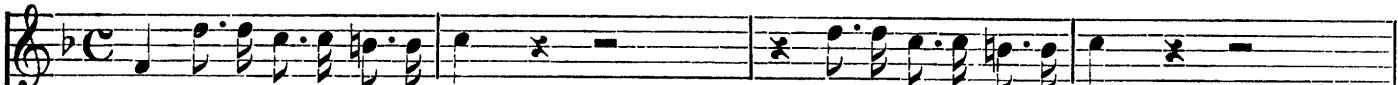
Re - - turn, proud vic - tor, back to me!

Or on the field unyield - ing



8va.....



Piu Vivo.

die ! Go where Glory waits for thee !

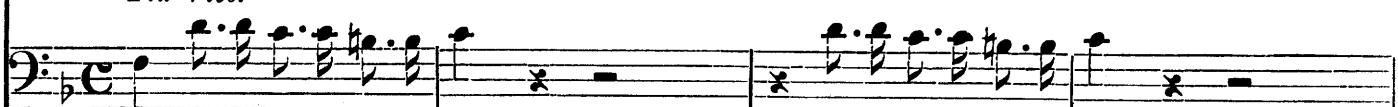
Fame expectant - ly sits nigh !



die !

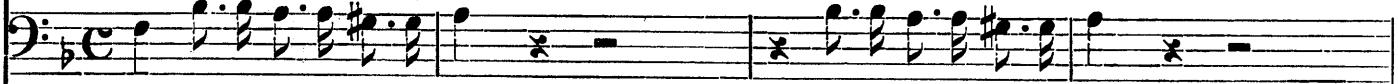
To seek a monument of brass ?

I'm really, no such blooming

Piu Vivo.

die ! Go where Glory waits for thee !

Fame expectant - ly sits nigh !

Piu Vivo.

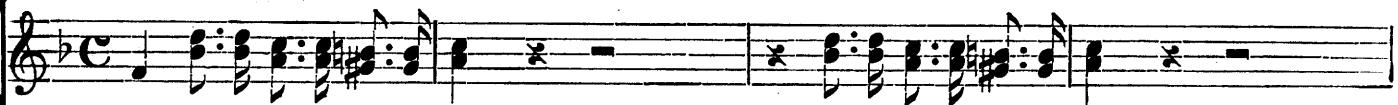
die ! Go where Glory waits for thee !

Fame expectant - ly sits nigh !

Piu Vivo.

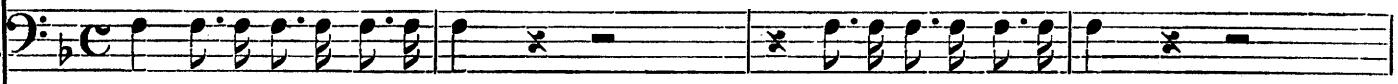
die ! Go where Glory waits for thee !

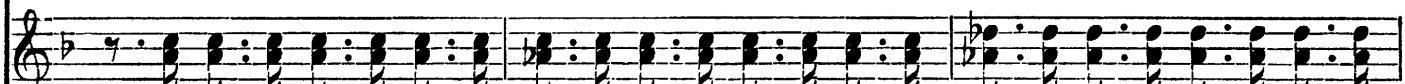
Fame expectant - ly sits nigh !



die ! Go where Glory waits for thee !

Fame expectant - ly sits nigh !

Piu Vivo.*Piu Vivo.**8va.....**p*



Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



Go thou where Glo-ry waits for thee, While Fame expect - ant-ly sits nigh ; Return, proud vic - tor, back to



cres. molto.



me! Or on the field un - yield - ing
 stuff Ap-pro-pri-ate for smug - gler
 me! Or on the field un - yield - ing
 me! Or on the field un - yield - ing
 me! Or on the field un - yield - ing
 ff p

A musical score for a three-part composition (Soprano, Alto, Bass) in common time, featuring a key signature of one flat. The vocal parts are accompanied by a piano or harpsichord bass line. The lyrics are repeated in each section.

Soprano:
 die! Go where Glo - ry waits for thee!
 Fame ex - pect- ant - ly sits
 king!
 To seek a mon - u - ment of brass!

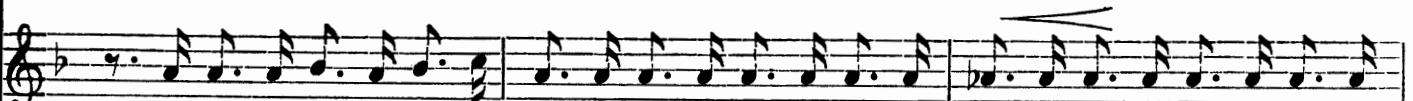
Alto:
 die! Go where Glo - ry waits for thee!
 Fame ex - pect-ant - ly sits

Bass:
 die! Go where Glo - ry waits for thee!
 Fame ex - pect-ant - ly sits

Piano/Bass Line:
 The bass line provides harmonic support, consisting of sustained notes and rhythmic patterns that align with the vocal entries.



nigh! Go thou where Glo-ry waits for thee, While Fame ex-pect-ant - ly sits



I'm real - ly no such bloom-ing ass! How cheer-ful - ly they sing of death, The grave, and all that sort of



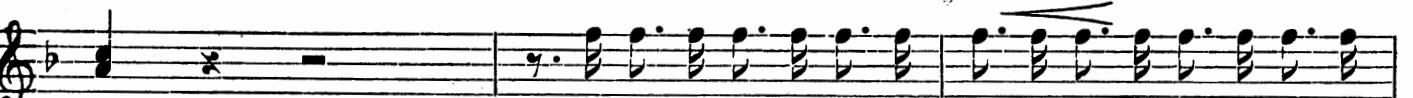
nigh! Go thou where Glo-ry waits for thee, While Fame ex-pect-ant - ly sits



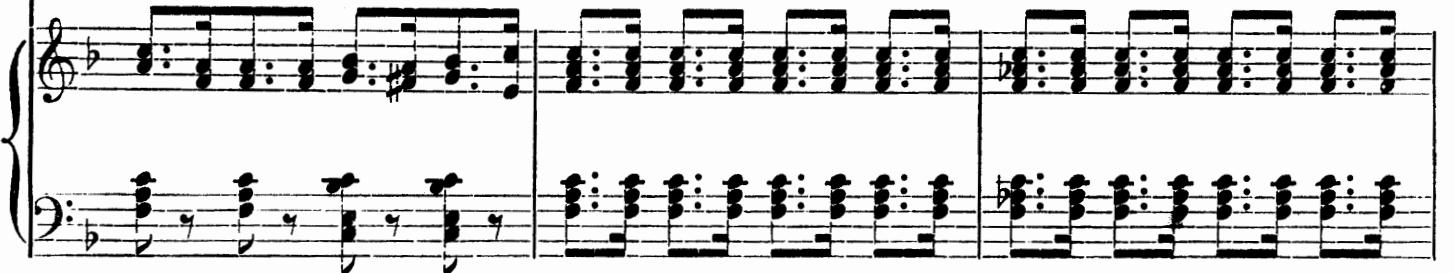
nigh! Go thou where Glo-ry waits for thee, While Fame ex-pect-ant - ly sits



nigh! Go thou where Glo-ry waits for thee, While Fame ex-pect-ant - ly sits



nigh! Go thou where Glo-ry waits for thee, While Fame ex-pect-ant - ly sits



nigh; Return, proud vic-tor, back to me,

thing; Of fame and gore, and all that stuff

nigh; Return, proud vic-tor, back to me,

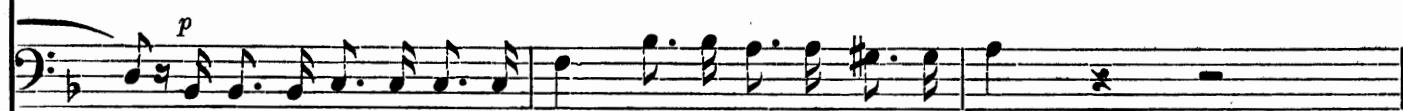
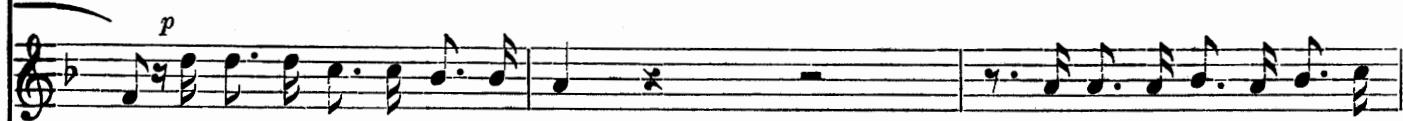
nigh; Return, proud vic-tor, back to me,

nigh; Return, proud vic-tor, back to me,

cres molto.



. . . . Or on the field un-yield-ing die! Go where glo - ry waits for thee!



Fame expectant - ly sits nigh !

Go where Glo - ry waits !

brass !

I'm really no such blooming ass,

No such a bloom - ing

ass !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

Fame expectant - ly sits nigh !

Go where Glo - ry waits !

f rall.

dim - in - u - en - do.

pp

ACT 2.

INTRODUCTION AND DUETT, "How slowly fades the sun."

No. 12.

Andante Cantabile.

[CURTAIN.] (VIOLANTE discovered.)

Musical score for Violante's recitation, measures 1-3. The score consists of two staves. The top staff is for the piano, showing bass and treble clefs, and the bottom staff is for the voice. Measure 1 starts with eighth-note chords in the piano. Measure 2 begins with a piano dynamic of *pp*. Measure 3 ends with a piano dynamic of *rall.*

VOLANTE. 3

How slowly fades the sun, The shadows creep - ing on, The breezes sighing die, The breezes
a tempo.

Musical score for Violante's recitation, measures 4-6. The score continues with two staves. The piano accompaniment features sustained notes and chords. The vocal line follows the lyrics: "How slowly fades the sun, The shadows creep - ing on, The breezes sighing die, The breezes". A dynamic marking *a tempo.* appears above the piano staff at the beginning of measure 5.

sighing die! The night bird's lone-ly cry Rings plaintive through the val - ley, And la -

f

Musical score for Violante's recitation, measures 7-9. The piano accompaniment includes sustained notes and chords. The vocal line continues with the lyrics: "sighing die! The night bird's lone-ly cry Rings plaintive through the val - ley, And la -". A dynamic marking *f* appears above the piano staff at the beginning of measure 8.

MATEO. *Rec.*

ments the sink - ing sun! Why dost thou weep, and ceaseless moan? In kindly sleep find once more thy

f

Musical score for Mateo's recitation. The score consists of two staves. The top staff is for the piano, and the bottom staff is for the voice. The piano accompaniment features sustained notes and chords. The vocal line follows the lyrics: "ments the sink - ing sun! Why dost thou weep, and ceaseless moan? In kindly sleep find once more thy". A dynamic marking *f* appears above the piano staff at the beginning of the final measure.

VIOLANTE.

A - las! I'm sleep-less!
 But
 home!
 Why cour-age!
 Soon thy ran - som comes!

Andante quasi allegretto.
 I'm a cap tive here, . . . I
 Ah! She's a cap - tive

Andante quasi allegretto.
 pp

pine for lib - er - ty! . . . My
 here, And pines for lib - - er - -

home, my much - loved home, For
 Her home, her dear, loved home, For

thee I weep and moan! Ever for home am I
 that she weeps and moans! Filled are her days with sad sigh - - - - -
 pp

sigh - - - - ing! I weep and wait while hope's dy - - - - ing. Yon
 ing, Still in her dreams is she sighing, Weeps and waits while hope's dy - - - - ing!

p

bright - ly shin - ing star Looks cold - ly on my woe, And sends from there, a - far, No

con espressione e legato.

cheer - ing hope be - low. Yon

Like wild-wood bird restrained, For lib - er - ty she cries, And

bright - ly shin - ing star Looks cold - ly on my woe. Ah! no - ble

beats her help - less wings, And beat - ing, struggling, dies!

agitato.

man, Thy heart, I know, must feel for my dis - tress! I implore thee!

I feel, sweet girl, thy sorrow!

Ah! I can't for - get my duty. . . . Ah!

Andante Soave.

But I kneel and im - plore thee! I weep - sure thou can't

Fain would I help - but, my du-ty, Stern warns me I

not re - fuse! Thy help, Heav'n sure will re - store thee; The
 must not hear thee! With pain I see thy sad beauty; Peace,
 good thou dost give cannot lose! Yon bright - ly shin - ing star
 maid - en! Thou need'st not fear me! Yon brightly shin - ing star
 accell. a poco a poco a cres - -

Looks cold - ly on my woe, And sends from there, afar, No cheer - ing hope below! Like
 Looks coldly on her woe, And sends from there, afar, No cheering hope below!
 en - do.

wild - wood bird restrained, For lib - er - ty, I cry, For lib - er - ty, I

Like wild- wood bird restrained, For lib - er - ty she cries, For lib - er - ty she

poco rit. e legato.

Yon bright-ly shin - ing star Looks cold - ly on my woe,
cry!

Yon brightly shin - ing star Looks cold - ly on her woe,
cries!

poco accell.

And sends from there, a - far, No cheer - ing hope be - low! Like
And sends from there, a - far, No cheer - ing hope be - low!

wild - wood bird restrained, For lib - er - ty I cry, For lib - er - ty I

Like wild-wood bird restrained, For lib - er - ty she cries, For lib - er - ty she

poco rit. e p

cry, For lib - er - ty I cry, For lib - er - ty she

cries, For lib - er - ty, For lib - er - ty she

For lib - er - ty f I cry ! .

cries, For lib - er - ty f she cries !

f

SONG, "I'm a Robber Free and Bold."

Tito.

No. 13.

Allegro Con Spirito.

The musical score consists of four staves of music. The top two staves are in treble clef, G major, and common time (indicated by '6'). The bottom two staves are in bass clef, C major, and common time. The first staff has a dynamic of 'f'. The second staff starts with a dynamic of 'f'. The third staff has a dynamic of 'f' at the end of the measure. The fourth staff has a dynamic of 'f' at the end of the measure. The lyrics are as follows:

 1. I'm a rob - - - ber, free and I
 2. Weak old wom - - - en, too,

 bold, : : : : At brag and blus - ter I yield
 scare, : : : : With hor rid oaths and wick - - - the ed

palm scowl, Un - to no oth - - - er, young or old,
 For there's no - - - thing I wont dare,

f

And yet do lit - tle harm; A rob - ber's life . . . for
 To make a deep im - pres - sion, Be it *tr.* *tr.* . . . or

me! foul; The sim - ple, rus - tic, o - pen mouth'd Gapes wide to hear my
 My car - bine here I care - less swing, With non - chalance I

p

boast - ing tale! I fill him full of hor - - rors loud With
 play my part; I drink and swear, ca - rouse, and sing, And

fools boast I with sel - dom fail ! : : A tim id girl is
 a with all my heart ! That world's to me a

my Par de - light, I fill her tim' rous heart with fears, I While
 a - dise Which takes me as seem to be !

smile dan to see her trem - bling fright, And fool - ish, flow - ing tears !
 dan - ger ne'er my cour - age tries ! — A

1st. time.
 rob - ber's life for me ! Fine.

Fine.

TRIO, "Do you with your flocks and herds."

No. 14.

*Andante pastoral.***VOLANTE.**

Violante part lyrics:

- Do you with your flocks and
- herds, In yon vale so bright and shin - ing, While your gen - tle voice and words, .
- Love and faith and hope en - twining, Fall not on the ear of her, . . . Who of you is ev - er
- dream- ing, When you watch the eve - ning star, Ah! do . . . you think of me?

Piano accompaniment details:

- Staff 1: Treble clef, B-flat key signature, 3/4 time. Notes include eighth and sixteenth notes.
- Staff 2: Treble clef, B-flat key signature, 3/4 time. Includes dynamic markings like *pp*.
- Staff 3: Bass clef, B-flat key signature, 3/4 time. Features sustained notes and bassoon-like slurs.
- Staff 4: Treble clef, B-flat key signature, 3/4 time. Shows eighth-note patterns.
- Staff 5: Treble clef, B-flat key signature, 3/4 time. Features eighth-note patterns.
- Staff 6: Treble clef, B-flat key signature, 3/4 time. Shows eighth-note patterns.

VIOLANTE and QUEEN.

sempre legato.

In the val - ley where the riv - er Shines and gleams its tort - uous way, Glid - ing to the

TITO.



In the val - ley where the riv - er Shines and gleams its tort - uous way, Glid - ing to the

Andante pastorale pp dolce.

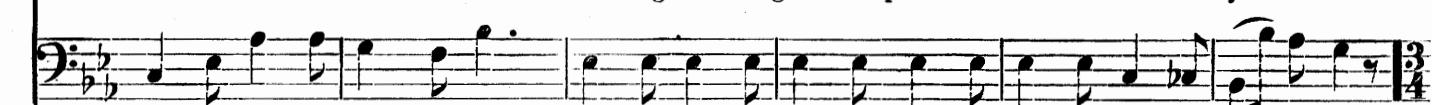
sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,



sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,



As the sun sinks in the west, Building in the gold - en patch - es Vis - ions when with you she'll rest ?



As the sun sinks in the west, Building in the gold - en patch - es Vis - ions when with you she'll rest ?



QUEEN.

Yes, I'll give my queen-ly word, And I'll pledge my roy-al hon-or, That he hears in song of birds
ff

On - ly your voice soft - ly calling! That he al - so has his vis - ions When the west with gold is
v *v*

drest, Of a fu -ture bright e - lys - ian. When you're to his bos - om prest!
v *v* *v*
rall. *a tempo.*

VIOLANTE and QUEEN.

sempre legato.

In the val - ley where the riv - er Shines and gleams its tort - uous way, Glid - ing to the
 TITO.

In the val - ley where the riv - er Shines and gleams its tort - uous way, Glid - ing to the

Andante pastorale pp dolce.

sea for - ev - er, And the clouds seem far a - way, Do you think of one who watch - es,

As the sun sinks in the west, Build-ing in the gold - en patch - es Vis - ions when with

you she'll rest? Vis - ions when with you she'll rest?

dim - in - u - en - do. ppp

dim - in - u - en - do. ppp pp

CORONATION SCENE, "We hail our new-found King."

No. 15.

QUEEN, MATEO, STUBBS and CHORUS.

Tempo marzial maestoso.

The musical score consists of three staves of music. The top staff is for the piano, showing chords and bass notes. The middle staff is for the Soprano voice, and the bottom staff is for the Bass voice. The music is in common time, key signature of one sharp. Dynamic markings include *f*, *ff*, and crescendos indicated by arrows pointing upwards.

QUEEN with Sopranos.

A single staff of music for the Queen and Sopranos singing the lyrics: "We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our Tenors."

We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our
Tenors.

A single staff of music for the Tenors singing the lyrics: "We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our Tenors."

We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our
MATEO and TITO with Basses.

A single staff of music for the Basses singing the lyrics: "We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our Mateo and Tito with Basses."

A single staff of music for the full ensemble singing the lyrics: "We hail our new-found king, Loud-ly his prais-es sing; With his air so bold, Who need be told, He's our Mateo and Tito with Basses."

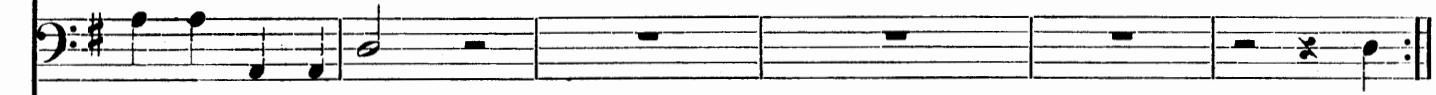
STUBBS, (*dismally.*)

1st. Chorus.



cap - tain and our king ! With my air so bold, None need be told, I'm their captain and their king ! Still

cap - tain and our king ! Still



2d. Allegretto Brilliant. Chorus.



king ! Crown him king we glad - ly sing, And drive our fears a - way ; The



Crown him king we glad - ly sing, And drive our fears a - way ; The



la, la, la, la, la ! Crown him king, we glad - ly sing, And drive our fears a - way ; The

la, la, la, la, la ! Crown him king, we glad - ly sing, And drive our fears a - way ; The

STUBBS.

night is gone, Our he - ro's come, Sing hail the welcome day ! You

night is gone, Our he - ro's come, Sing hail the welcome day !

p



might think I am proud, To have this high-toned crowd Be - fore my



hands and face, - - - A - ward me so much



praise In such high sound-ing phrase! But of pride I real - ly have no sign or



trace! . . .

Don't crown me king, Nor

Ha, ha, ha, ha, ha, ha, ha, ha, ha ! Come crown him king, We glad - ly sing, And

Ha, ha, ha, ha, ha, ha, ha, ha ! Come crown him king, We glad - ly sing, And

QUEEN.

glad - ly sing, To drive, to drive your fears a - way ! Since

drive our fear a - way, Then crown him king, We glad - ly sing, And drive our fear a - way !

drive our fear a - way, Then crown him king, We glad - ly sing, And drive our fear a - way !

time, whereof the mem - o - ry of man, Run-neth not to the con-tra - ry, Our

p moderato.

STUBBS.

kings, our kings, our kings have worn this hat ! After only a cursory examination I am prepared to believe

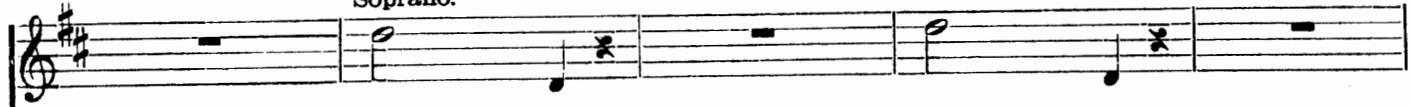
QUEEN.

you ! Be - neath its shade our kings have sat, Since smug - gling's ear - ly

morn - ing ; There's vir - tue in that an- cient hat, With roy - al air a - dorn-ing !

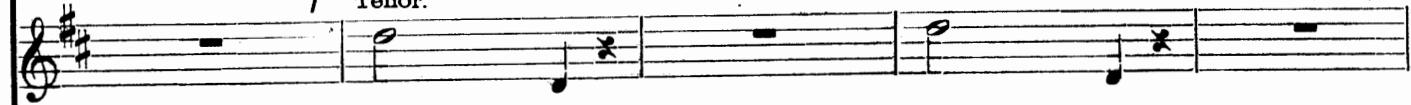
colla voce.

Soprano.



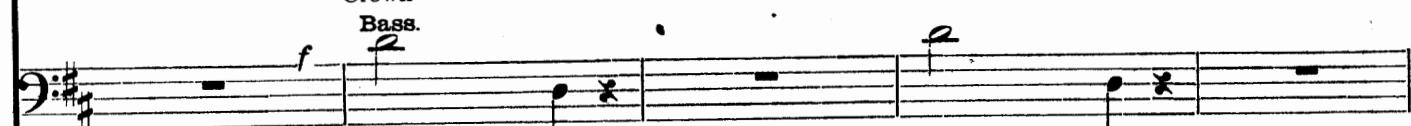
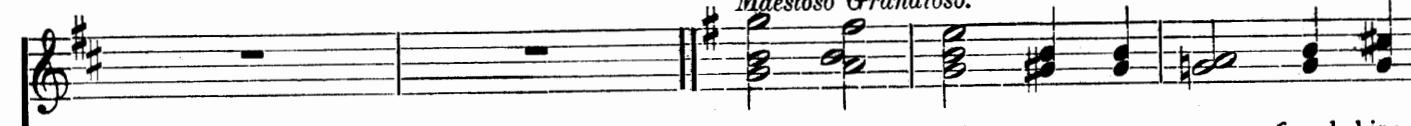
Crown him ! Crown him !

f Tenor.



Crown him ! Crown him !

Bass.

*Maestoso Grandioso.*

Hail, hail, hail, to our new - found king !



Hail, hail, hail, to our new - found king !



Hail ! Hur - rah for our new - found king ! Loud - ly we his

ff *marcato bassi.*

prais - es sing ! With air so bold, Who need be told, He is , our cap - tain

prais - es sing ! With air so bold, Who need be told, He is our

And our King? Hur - rah for our new - found king! Loud - ly we his
 King! Hur - rah for our new - found king! Loud - ly we his

marcato bassi.

prais - es sing! With air so bold, Who need be told, He is our
 prais - es sing! With air so bold, Who need be told, He is our

new - found king?

new - found king?

3 3 3 3

DUET, "Canst thou turn Away?"

QUEEN and STUBBS.

No. 16.

Piano accompaniment in 3/4 time, key signature of B-flat major (two flats). The music consists of six measures. The first measure starts with a forte dynamic. The second measure begins with a piano dynamic. Measures 3 through 6 show a repeating pattern of eighth-note chords. Measure 7 concludes the section.

QUEEN.

Music for the Queen's part in 3/4 time, key signature of B-flat major. The vocal line begins with a dotted half note followed by an eighth note. The lyrics start with "When for love, be - hold, I'm plead - ing, When for love I'm in - ter -". The piano accompaniment provides harmonic support with sustained notes and chords.

ad lib.

The vocal line continues with "ced - ing, When my soft, young heart is bleed - ing, Canst thou turn a - way? Canst thou". The piano accompaniment maintains its harmonic function with sustained notes and chords.

The vocal line concludes with "turn a - way? While with love's sweet grief I'm sigh - ing, Yes, with love's deep wound I'm". The piano accompaniment ends with a return to the original tempo.

dy - ing, Thou from love's embrace art fly - ing, Canst thou turn a-way? Ah! turn a-way? Oh!

then, one word of love, One lit - tle word of love! One

f

word to com - fort me, But one word of love from thee!

Allegretto Brilliant.

Ah! that love should'st bring such mad - ness; Ah! that love should'st give such sad - ness;

STUBBS. *p*

Ah! that love should'st bring such mad - ness; Ah! that love should'st give such sad - ness;

Allegretto Brilliant. p



What can prompt the mer - ry lad thus, How can you for - bear pur - suit?



What can prompt the mer - ry lad thus, How can you for - bear pur - suit?



QUEEN.



List, oh, lis - ten to my woo - ing, Sure - ly, love is my un -

STUBBS.



I'm the one she calls her i - dol, Fain would lead me to the



do - ing, How can I for - bear pur - su - ing, I - dol of my soul? I - dol
ad lib.

brid - al Al - tar, where tho' woe be - tide all, Oh, un - hap - py soul! Oh, un -

of my soul! List, oh, list e'er we are part - ed; E'er a wide - ning grief has

hap - py soul! In good sooth and in all can - dor, What can cause thy spec - ial
a tempo.

start - ed! List, oh, list thou stony heart - ed I - dol of my soul! Ah! of my soul! Oh,

won - der, When there noth - ing is to hin - der The i - dol of your soul! Ah! of your soul!

then, one word of love, One lit - tle word of love! One

f

word to com - fort me, But one word of love from thee!

Allegretto Brilliant.

Ah! that love should bring such mad - ness! Ah! that love should'st give such sad - ness!

STUBBS. *p*

Allegretto Brilliant. *p*

What can prompt the mer - ry lad thus? How can you for - bear pur - suit?



List, oh, lis - ten to my woo - ing ! Sure - ly love is my un - do - ing !

List, oh, lis - ten to her woo - ing ! Sure - ly love is her un - do - ing !



How can I for - bear pur - su - ing, I - dol of my heart?

Yet she can't for - bear pur - su - ing, I - dols of her heart!



Song, "Free Hearts of Spain."

MATEO.

No. 17.

Tempo Polonaise con spirito.

Free hearts of Spain, free hearts of

Spain, Hold the laws in proud dis - dain ! They dare re - fuse al - le - gi-

ance, De - cline o - be - di - ence! The laws were made for
 trem-bling slave, Whose soul is not his own! They were not made to
 fet - ter brave And fear-less hearts of Spain!

Our

foe - man are the myr - mi - dons, Who would our hands re -

strain, They can't af - right de - ter-mined ones, The

fear - less hearts of Spain ! The fear - less hearts of Spain ! We

trib- ute take from weak and old, Pro - vid-ed we are safe ! 'Tis

then that we are brave and bold, The proud, free hearts of Spain! -

eres - cen - do.

The proud, free hearts, free hearts of Spain! 'Tis then that we are
eres - cen - do.

brave and bold, The proud, free hearts of Spain! Free hearts of
do.

Spain -

SONG AND CHORUS, "Wine! Wine!"

QUEEN, MATEO, TITO AND CHORUS.

No. 18.

QUEEN. *espress legato.*

Wine! wine!

red, ripe wine! With life - light see it shine! . . . We know that the

rall.

day-break Will bring a head - ache, But still we quaff the drink di - vine! See

rall.

a tempo.

how the col - or glows, It bids be - gone our woes!

rall.

The nec-tar di-vine, Dear sol-ace of mine, Bright red, bright ru-by wine!

rall.

QUEEN, MATEO, TITO and CHORUS.

QUEEN.

Wine! Wine! Wine! Wine!

8va.

Drink of the nec-tar di-

CHORUS.

vine!

Wine! 8va.

Wine! Wine! Wine! Wine!

QUEEN.

	1.	2.	(Chorus and Principals.)
--	----	----	--------------------------

Bright red, bright ru-by wine!

Wine!

Wine!

1. 8va.

2. 8va.

pp

wine! Red, ripe wine! With life - light see it shine! We

know that the day-break will bring a head-ache, But still we quaff the drink de-

vine! See how the col - or glows, It bids be - gone our

woes! The nec - tar di - vine, Dear sol - ace of mine, Bright red, bright

QUEEN.

wine!

Bright ru - by wine!

SOPRANOS.

wine!

Wine! Wine!

Wine!

TENORS.

wine!

p Wine!

Wine!

Wine!

BASS, M and T with BASSES.

p calando.

Bright ru - by wine!

Wine!

Red wine!

Wine!

Ru - by wine! Ru - by wine! Red wine!

Wine!

Wine!

Red wine!

wine!

p

Red wine!

DUET, "Sighing, Ah, Sighing!"

VIOLANTE AND ENRIQUE.

No. 19.

ENRIQUE.

Sigh - ing, ah, sigh - ing! sigh - ing and weeping!

Andante con sentimento.

Wring - ing her hands from morn - ing till eve! Heart beat - ing low - ly, faint - ly, and keep - ing

Ca - dence and meas - ure, hope - less she grieves! Lo! in the val - ley her lov - er is arm - ing!

f animato.

Lo! on his steed is mount - ing him swift! Waiting, not he, for lag - gard days dawning!

Stars light his way, through clouds part - ing rift!

rall.

p

VIOLANTE.

Sigh- ing, ah! sigh- ing! sigh - ing and moaning! Wringing my hands from morn - ing till eve!

Ah! the sad heart beats faint - ly in- ton - ing, Ca-dence and measure keep thus while I grieve!

ENRIQUE. *animato.*

f VIOLANTE.

Chal - lenge and an - swer stern - ly ex-chang-ing ! Dan - ger nor death re - strains his strong arm !

animato.

VIOLANTE.

pp Love is his shield and love is his dar - ing ; Safe on his breast she's

ENRIQUE.

pp Love is his shield and love is his dar - ing ; Safe on his breast she's

pp

rest - ing from harm !

rest - ing from harm !

pp

SOLDIER'S CHORUS, "Let us march along."

No. 20.

Tempo di march.

153

SOLDIER'S CHORUS, "Let us march along."

No. 20.

Tempo di march.

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TENORS.



Let us march a - long As with cheer-ing song Of a sol-dier's life we tell, And with

BASSES.

stead - y step, and form e - rect, We will keep our lines dressed well! While the trumpet loud sounds the



stern a - larm, And the drums with their thunder roar,

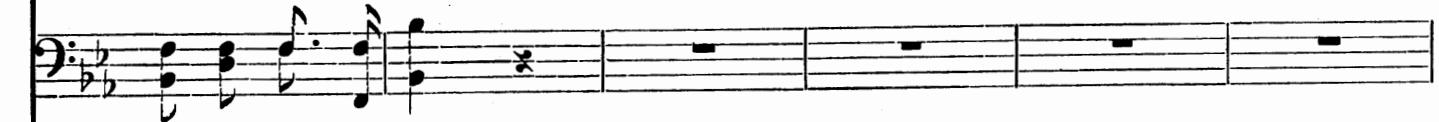
Then we take no thought of fear or harm, For



OFFICER.



glo - ry goes be - fore! For the sol - dier's life is a mer-ry one, So



hap - py and care - less and free; To - day he may look his



last on the sun, Ah! to - mor - row his last may be! For he



p 1st Tenors.

cares for naught but du - ty's ur - gent call, Though the end may come by

p 2d Tenors.

For he cares for naught but du - ty's ur - gent call, E'en though the

p 1st Basses.

For he cares for naught but du - ty's ur - gent call, E'en though the

p 2d Basses.

pp

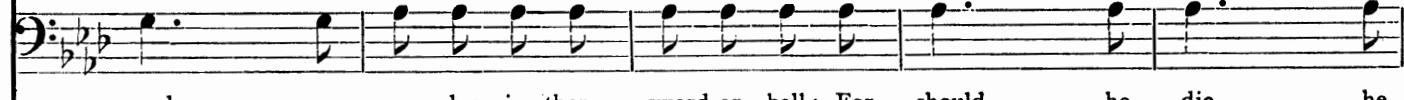
Piano accompaniment consisting of two staves. The top staff shows a bass line with eighth notes and chords. The bottom staff shows a treble line with eighth notes and chords. The dynamic is *pp*.



ei - ther sword or ball ; Should he die, he prays with hon - or he may



end may come by ei - ther sword or ball; For should he die, he



end may come by ei - ther sword or ball; For should he die, he

Piano accompaniment consisting of two staves. The top staff shows a bass line with eighth notes and chords. The bottom staff shows a treble line with eighth notes and chords.

Piano accompaniment consisting of two staves. The top staff shows a bass line with eighth notes and chords. The bottom staff shows a treble line with eighth notes and chords.

fall! Tho' Death may take him, glo - ry goes be - fore! Let us
 prays with hon - or he may fall! Tho' Death may take him glo - ry goes be - fore! Let us
 prays with hon - or he may fall! Tho' Death may take him glo - ry goes be - fore, goes be - fore! Let us

TENORS.

march a long, As with cheer - ing song, Of a sol - dier's
 f BASSES.
 life we tell! With stead - y step, and

form e - rect, We keep our lines dressed well,

dressed well, dressed well ! . . .

f

ff

1st. *2d.*

SCENE and CHORUS. "Battle Song."

No. 21.

Allegro con brio.

TITO.
MATEO.
TITO.

'Tis as I said!
It can-not be!
The maid has fled!

MATEO.
TITO.

It can - not be
'Tis as I said, the maid has fled!

fled ! To arms ! to

f *con fuoco.*
marcato.

arms ! Sound the a - larm, The maid- en es - caped !

8

QUEEN.

This tu-mult cease, Let search be made!

CAPTAIN.

In the name of the king, I com - mand you, sur - ren - der!

QUEEN.

(to carbeniers.)

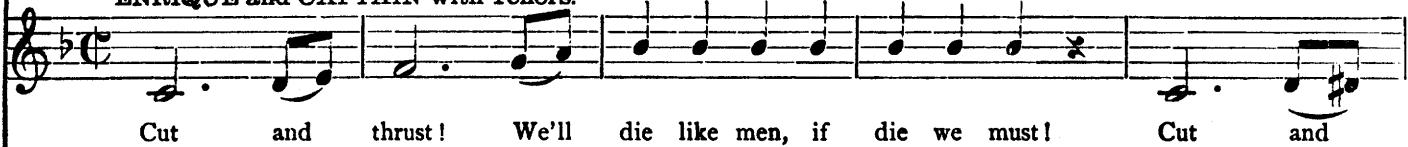
Bra - vo! my brave de - fend - ers; 'Tis thus that we sur -

Allegro.

- ren - der!

Sopranos.

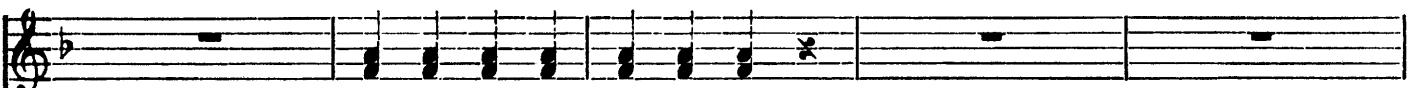
In the Ho - ly Vir - gin trust !

ENRIQUE and CAPTAIN with Tenors.

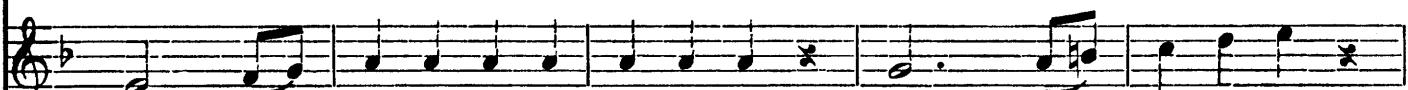
Cut and thrust ! We'll die like men, if die we must ! Cut and

MATEO and TITO with Basses.

This section contains two staves. The top staff is for Sopranos (Treble clef) and the bottom staff is for Basses (Bass clef). Both staves are in common time and key signature one sharp. The top staff has dynamics fz (fortissimo) and f (forte). The bottom staff has dynamics fz (fortissimo) and f (forte). Measures consist of eighth notes and rests.



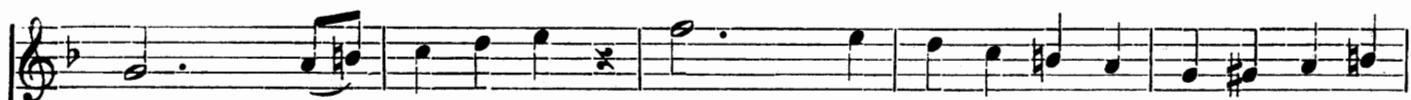
In the Ho - ly Vir - gin trust !



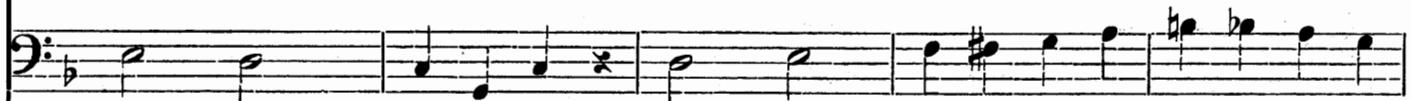
thrust, And sa - bre -stroke and bay' - net thrust ! Rings the bu - gle note !

This section contains two staves. The top staff is for Sopranos (Treble clef) and the bottom staff is for Basses (Bass clef). Both staves are in common time and key signature one sharp. Measures consist of eighth notes and rests.

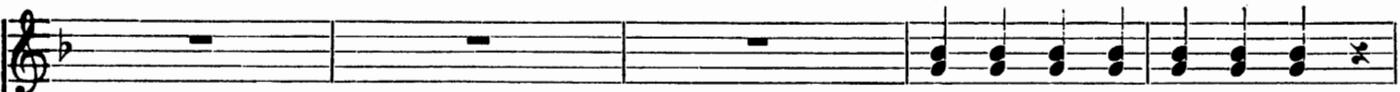
This section contains two staves. The top staff is for Sopranos (Treble clef) and the bottom staff is for Basses (Bass clef). Both staves are in common time and key signature one sharp. Measures consist of eighth notes and rests.



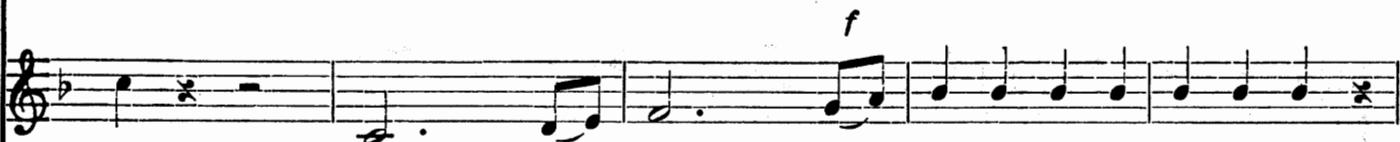
Sings the bu - gle note! Cut and thrust! We'll die like men, if die we



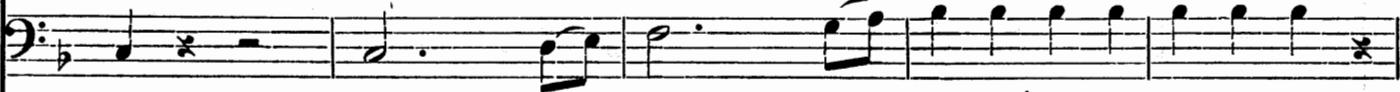
Sopranos.



In the Ho - ly Vir - gin trust!



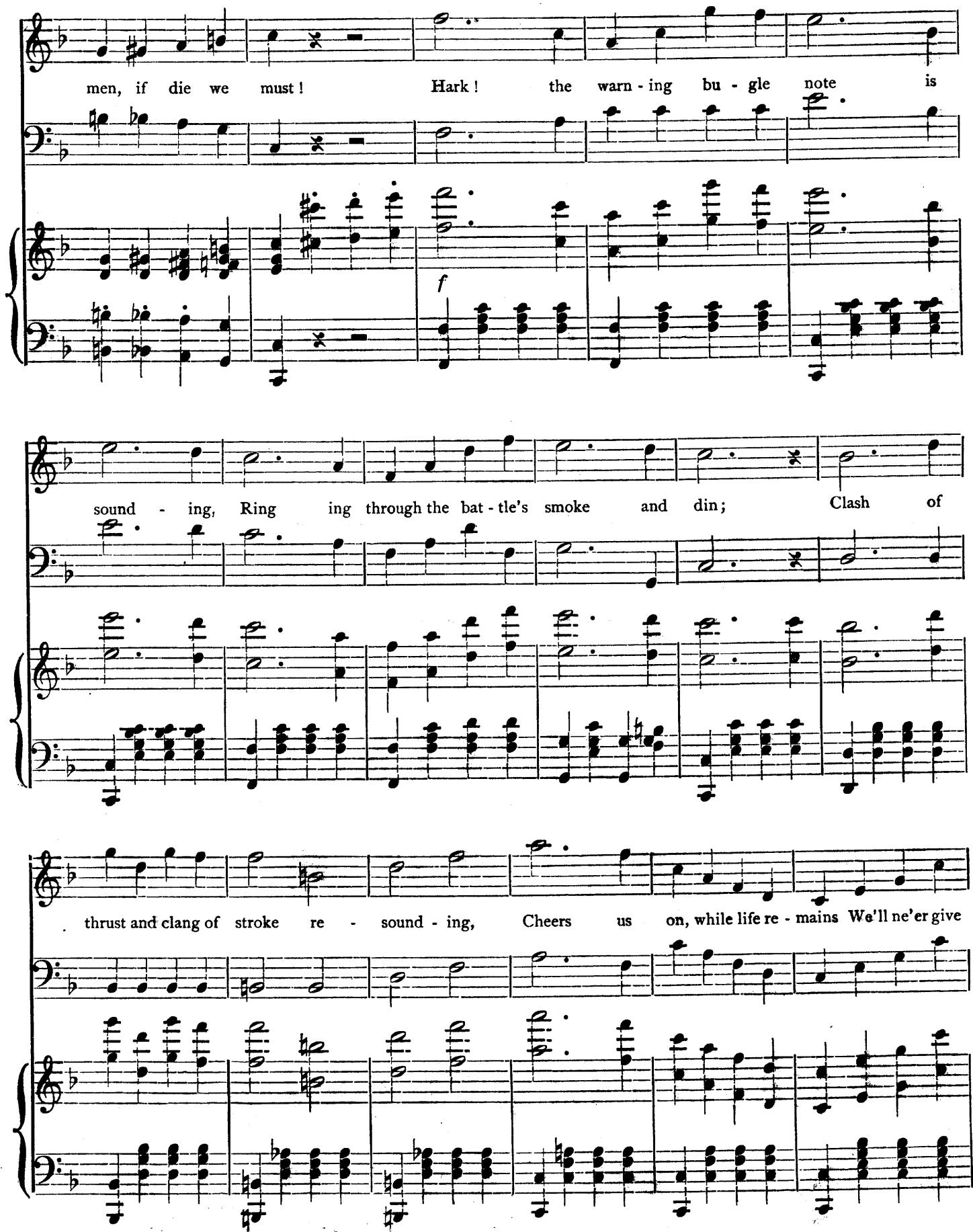
must! Cut and thrust! We'll die like men, if die we must!

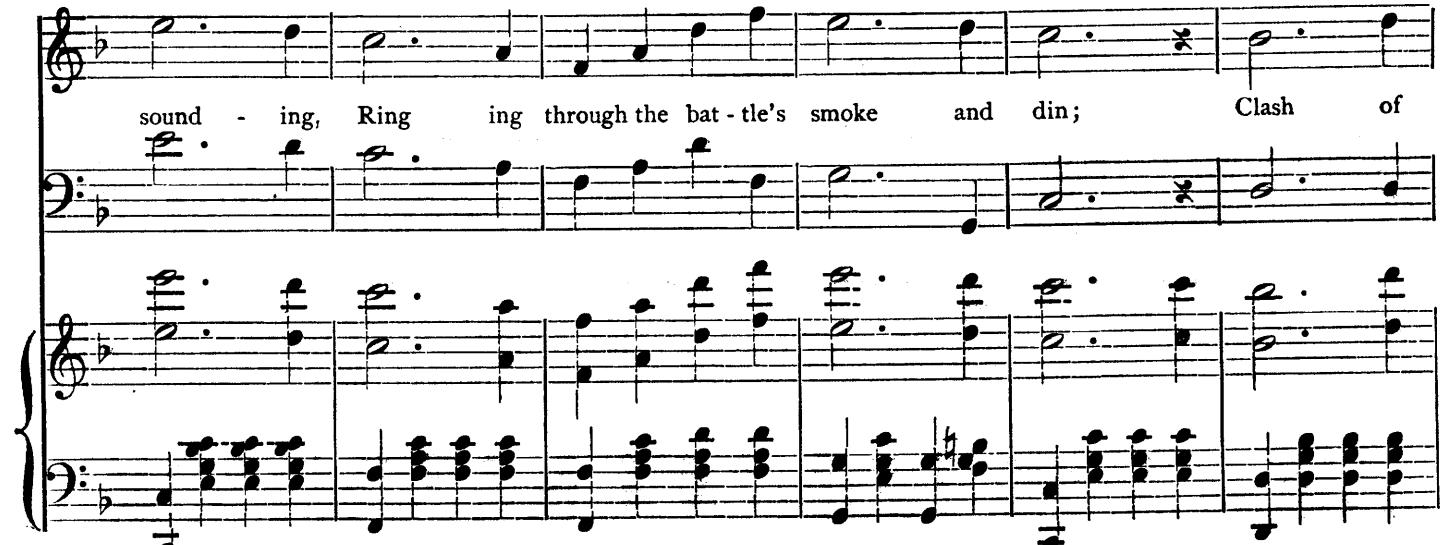


In the Ho - ly Vir - gin trust!

Cut and thrust! And sa - bre - stroke and bay'net thrust! Rings the

bu - gle note! Rings the bu - gle note! Cut and thrust! We'll die like

men, if die we must ! Hark ! the warn - ing bu - gle note is


sound - ing, Ring ing through the bat - tle's smoke and din; Clash of


thrust and clang of stroke re - sound - ing, Cheers us on, while life re - mains We'll ne'er give


in ! Cut and thrust, cut and thrust, Cut and thrust, cut and thrust ! - - -

dim - in - u - en - - do.

Soprano.
p
dim.
Old Men.
Andante religioso.
p
Nerve their hearts, Their dear lives spare!
Weep - ing wom - en

can but pray; Heav'n will guide the bloody fray!

Ho - ly Moth - er! Hear our prayer!

Nerve their hearts, Their

dear lives spare!

dear lives spare!

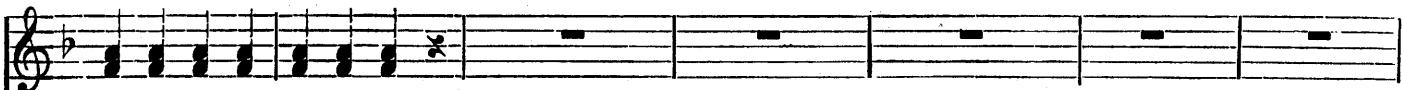
Allegro.

do. poco a poco.

*Add Sopranos.
Tenor.
In the Ho - ly Vir - gin trust!*

Cut and thrust! We'll die like men, if die we must! Cut and thrust, and

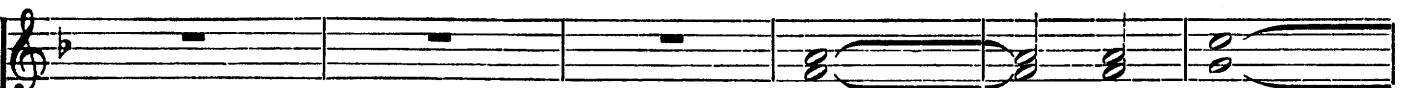
Bass.



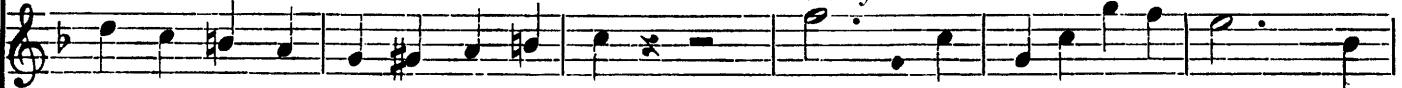
In the Ho - ly Vir - gin trust !



Sabre-stroke and bay'net thrust, Rings the bu - gle note ! Rings the bugle note ! Cut and

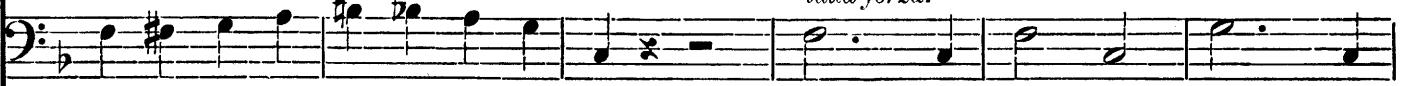



Ho - - - ly Vir - -
tutta forza.



thrust ! We'll die like men, if die we must !

Hark ! the warning bu - gle note is
tutta forza.



er, hear - - our pray - er! Nerve . . . their

sound - ing, Ring - ing through the battle's smoke and din! Clash of thrust and clang of

hearts, . . . Their dear lives f spare! Nerve their

stroke re - sound - ing cheer us on! While life re - mains we'll ne'er give in! Cut and f

{



thrust ! Cut and thrust ! Cut and thrust ! Cut and thrust ! We'll die like men, . . .

{

Oh, . . . spare !

if die we must !

{

{

FINALE, "As they march along."

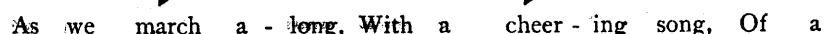
No. 22.

PRINCIPALS AND CHORUS.

V. QUEEN and Sopranos.



E. CAPTAIN, MATEO, TITO, Tenors and Basses.



soldier's life they'll tell; And with steady step, And form e - rect They will keep their lines dress'd

soldier's life we'll tell; And with steady step, And form e - rect We will keep our lines dress'd

well! While the trum-pet loud, Sounds the stern a - larm, And the drums with their thunder roar, Then they

well! While the trum-pet loud, Sounds the stern a - larm, And the drums with their thunder roar, Then we

take no thought of fear or harm, For Glo - ry goes be - fore! As they march a -
 As we

long, And with cheer-ing song, Of a sol - - dier's life they tell; With

steady step, And form e - rect They keep their lines dress'd
 We keep our

well ! Dressed well ! Dressed well !

f

f

f

END OF THE OPERA.